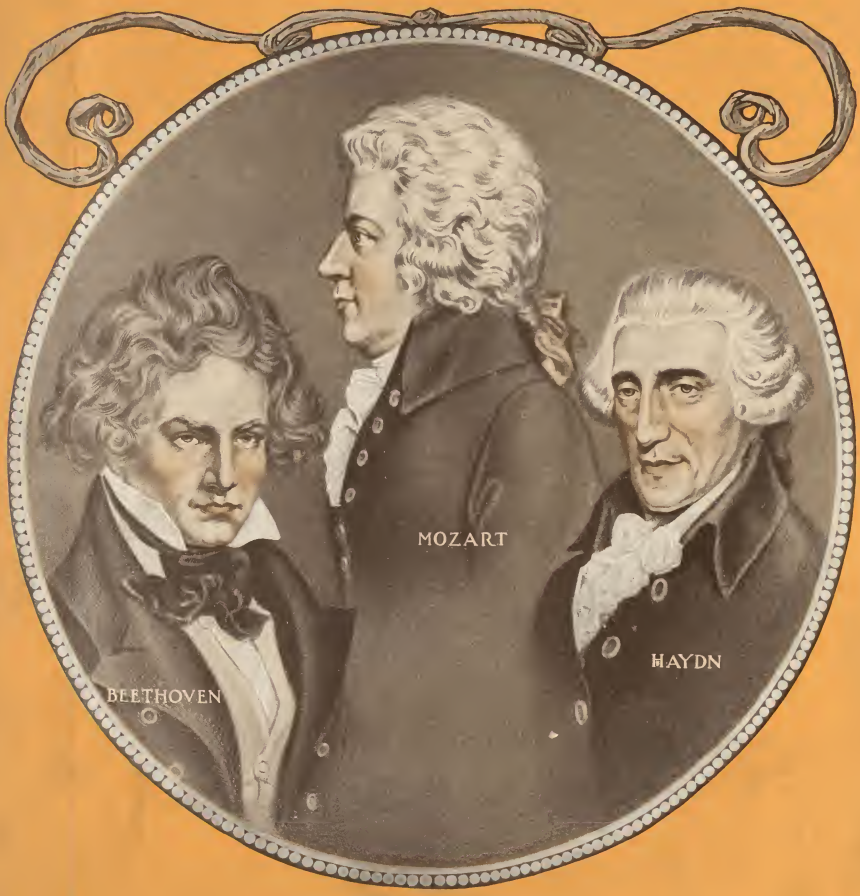
PRESSER'S MUSICAL MAGAZINE

# THE ETUDE

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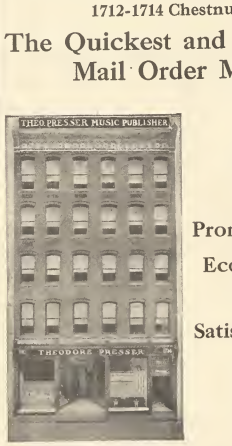
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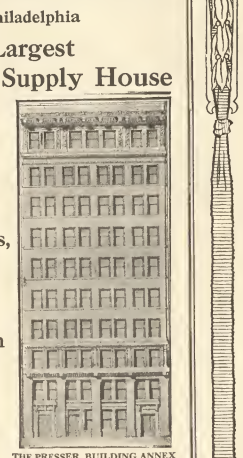
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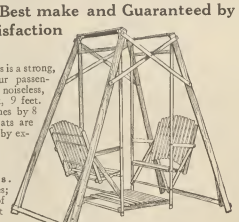
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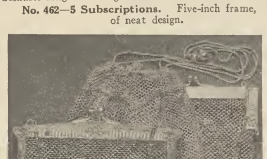
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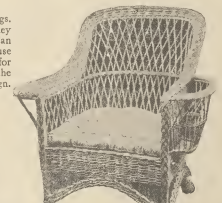
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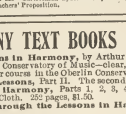
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# THE ETUDE

JULY, 1913 VOL. XXXI. No. 7


## AN OBJECT LESSON IN SIGHT READING.

THE oldest of the bigger conservatories of Europe is the Paris Conservatoire, founded over one hundred years ago as a part of a national scheme of education. We who go poring about in old libraries and bygone musical journals for research purposes are sure to encounter every now and then the tale of some remarkable feature of sight-reading surrounding some incident at the Paris Conservatoire. We are told that the students are continually compelled to read manuscripts they have never seen before. We know that in some of the sight-reading tests recorded in *Musica* a few years ago new pieces were especially composed for the occasion so that there could be no possibility of the student having seen the composition prior to the examination day.

The French child" natural quickness is developed through innumerable drills in sight singing as well as in sight reading. His do, re, mi, fa, sol, la, si, do, becomes a genuine language to him. The printed music page does not mean a trip to the piano for he can understand it. The picture accompanying this editorial was originally printed in the Paris *Le Menestral*. It shows the reading room in the new Paris Conservatoire library, a library, by the way, which contains one of the finest musical collections in the world. Notice that these students from the child on the left to the older man are reading without the assistance of any instrument. There is no reason why one should not read a piece of music with the same interest and pleasure that one takes in reading a book.



IN THE READING ROOM OF THE PARIS CONSERVATOIRE.

Gustav Mahler, shortly before his death, told the writer that he hoped some day to be able to read his music in solitude and not be compelled to tax his ears and weaken his imagination by hearing it played in a manner often far below his ideal. Again, other masters are more than anxious to hear their works actually sounded. A German hausfrau once told us that Richard Wagner came to her home during the time he was working upon *Die Meistersinger*. For some days he was without a piano to help him in composition and according to the hausfrau was "ganz verrückt."

Schumann was at first unable to compose without the aid of a piano upon which to work out his ideas. As his powers matured, however, he developed his musical imagination to such a pitch that he was able to dispense entirely with instrumental aid. Dvorak once astonished Edgar Stillman Kelley, the distinguished American composer, by his powers of musical assimilation. After silently examining the score of one of Mr. Kelley's larger orchestral works, he went over to the piano and played a great part of it from memory, as if he had been studying the composition for weeks instead of minutes.

There can be no question that our students would be better off in America if we could get them to "auralize" the printed musical page, so that they would take as much pleasure in reading Schumann's *Traümerei* as Kipling's *Jungle Book* or Stevenson's *Child's Garden of Verse*.

## ATTENDING STRICTLY TO BUSINESS.

WE sometimes think that musicians are not nearly so alert as they might be in attending to their business necessities. We are sure that they miss a great deal by not holding together and working for a common purpose. There are certain things which musicians have a right to demand in the way of making a living. For instance, THE ETUDE of last month took up the matter of "Missed Lessons." We want to lend every particle of influence a journal of the prominence of THE ETUDE may possess to fight for your advantage. But all this publicity will amount to nothing unless you take a personal, direct, business interest.

You will be interested in learning how the Philadelphia Music Teachers' Association treated the matter. The Philadelphia daily papers supported them splendidly in their campaign which is now becoming a national campaign. The *Public Ledger*, one of America's most noted newspapers, printed an editorial upon the subject. It is to your interests to see that your public is informed and prevent any further losses from missed lessons.

Call upon the editor of your local paper with a copy of this issue of THE ETUDE in your hand. Explain to him that the campaign is a national one and ask him to devote a little space to the subject.

## MORE THAN NECESSARY.

THE love for "good measure" is one that knows no national or racial boundaries. It is thoroughly human. More people have courted failure by giving of their time, labor and goods grudgingly than in any other way. The employe who gives a little less of his effort and hours, the shopkeeper who is too scientifically exact in getting just the right number of molecules of sugar on the scales, the workman who drops his hammer when the whistle blows, all these are people with failure in their marrow.

Tintoretto, the great Venetian master (whom Titian turned from his studio because he thought the boy would eclipse him later in life), based much of his success upon the principle of doing a little more than was expected of him. Once he was asked to compete with several other artists who were expected to furnish designs for mural pointings. The designs were made directly upon the walls of the buildings. When Tintoretto's screen was removed it was found that he had made not an outline sketch as had the others but a complete painting so beautiful that the commission for the balance of the work became his.

Music teachers sell time and information. It should be the teacher's constant aim to give just as much information to the pupil as possible.

## Musical Thought and Activity Over the Seas

By ARTHUR ELSON

### EARLY TONAL SYSTEMS.

An Introduction to Gregorian Melodies, written by Peter Wagner, serves as a reminder that both the past and the present show many different scales beside the two or three that we possess. Our major, melodic minor, harmonic minor and chromatic scales do not form a very impressive list, although our composers have given them an extremely varied use. The Plain-Song, for instance, which is the Gregorian system used by the church, had as many as twelve modes, or scales, though some churchmen brought the list down to eight.

The first introduction of Plain-Song was due to Ambrose, Bishop of Milan, and took place at the end of the fourth century. He was quite progressive, and adopted new methods of antiphonal singing, among other things. Two points in the Gregorian system differ from our scale ideas, and must be understood at once by the student. They consist of the fact that both the dominant and the keynote could have different positions in different scales. The melodies sung were hardly ever more than an octave in compass, and these octave scales were like the different white-key octaves on our piano. But the scale was supposed to be made of a fifth and a fourth, and the keynote always began the fifth, no matter whether the fourth was above or below it. In the latter case the keynote would be the fourth note of the scale, instead of the first. With the key-note beginning, the modes were called authentic; with the fourth below, they were called plagal. The six authentic modes (each of which had its own plagal mode) were like white-key scales beginning on D, E, F, G, A, and C. The plagal modes began a fourth lower in each case. The authentic modes had the dominant on the fifth position, except for the second scale, which began with E, but had C instead of B for the dominant. The plagal modes, however, showed more variety. With keynotes the same as the authentic keynotes, mentioned above, the scales began respectively on A, B, C, D, E, and G; but the dominants were, respectively, F, F, A, A, C, C, and E. The authentic modes were given odd numbers, each with its corresponding plagal mode following on the even number. Thus in this number-ing the eighth mode (plagal derived from No. 7, the fourth authentic) would begin on D, have G for its keynote, and C for its dominant. Pope Gregory the Great, who lived two centuries after Ambrose, is said to have limited the modes to eight instead of twelve.

The beauty of this system is evident to those familiar with the Catholic service and the early church music written in this style. The motets and madrigals of Palestrina, Di Lasso, and their contemporaries were often in Gregorian modes. The unusual intervals of these works offer many effects of sweet and plaintive originality, even to modern ears. The large number of modes, too, allowed great variety of effect. The dignity and force of the Japanese national hymn will serve as a good example. As this begins on D and extends not more than an octave above it, remaining in that octave almost wholly, and showing some emphasis on A, it would correspond to the first (authentic) mode of the church system. The Scotch song, *Auld Robin Gray* (the older tune), begins and ends on E, lies mostly in the octave above, and has some emphasis on C; so it gives the effect of the third (or second authentic) mode.

### OLD GREEK MUSIC.

The old Greek music, on which these modes are based, had a similar variety of modes and effects. As many as fifteen scales were given by some writers, but seven principal ones were afterwards described. For the large lyre these were all much like our minor modes without any accidentals (A to A on white keys), but they began on different pitches. The scales for the octave lyre were eight-note scales taken from the longer ones, but always starting with the same pitch. The intervals in these short scales varied accordingly, and were the same as white-key scales based on each of our seven white piano notes. In Claudius Ptolemy's system the E below middle C always served as the lowest string of the octave lyre. The intervals above were such that this E would appear to be in different positions in a diatonic series for each different mode. That is, one scale would be like our E major, the next like an octave scale on E in the key of D major, the next an octave scale on E in the key of C major, and so on. We have very few remnants of the Greek music, but the famous *Hymn to Calliope* will show that it must have much power and dignity. Macfarren has set harmonies to this hymn. Some criticise this act, as it is claimed that the Greeks had only unison music. But Ziclinski has translated a description of a Greek festival in the year 250 B. C., during which many instrumental performers joined in a graphic tone-picture of Apollo slaying the python. Incidentally this was program music that would put Richard Strauss to shame, for it had such realism as rapping on the instruments to imitate the clicking of the monster's teeth. The point made here, however, is that some sort of harmony must have existed when scores, and even hundreds, of players united in one band.

Among other interesting scales is that of the Hungarian Gypsies. This is like our harmonic minor, but with the fourth note raised a semi-tone. The two augmented seconds in this scale give it a most passionate power of expression. The penta-tonic scale (like our black piano-keys) shows much beauty in Scotch (and even in Chinese) music. Some Oriental nations, like Siam, have a scale of whole tones, thus antedating the work of Debussy. Our Indian music is largely pentatonic in effect, while that of British India has smaller intervals than our semi-tone.

### MUSIC AND RAG-TIME IN LONDON.

The discussion of theatre music still goes on in London. It will be remembered that one theatre there started the idea of giving movements of string quartets and other chamber works between the acts. This procedure met with only fair success, and seems now to have been abandoned. One or two amuse-ment places with fairly large orchestras have tried classical pieces with some success, but many London theatres have no music at all. The question is a deeper one, however, than the mere adoption of music with a classical label. Mood and fitness enter it, and the music should have something to do with the spirit of the play. By all means let it be classical, for the appreciation of good music is a gradual growth. But it must be based on some system. The plays of Shakespeare often suggest their own music in part, for they are full of allusions to songs and melodies that can be looked up and played now, along with other compositions of that epoch. But as a general rule, let the music after each act con-tinue the mood with which that act ended, and change somewhat in the direction of the mood to be found in the coming act. If the heroine has been left starving in a snowstorm, for instance, let the music be pathetic. But we know that she will not be left to die. The hero will come along just in time with an extra coat and a package of sand-wiches at the very least; or the missing documents will be found, so that she will become rich enough to wear Russian sable and lunch at the Savoy or the Hotel Astor. Therefore the music must not end sadly, but should change gradually to a more cheerful vein.

But meanwhile London has been invaded by American rag-time. The sedate *Times* remarks that there is still a ray of hope if the music can be kept separate from the weird modern dances that are sometimes supposed to go with it. Rag-time, how-ever, may need elevating. This tonal outcome of the "rent rags," or money-raising festivals of the ne-groes, depends too much on one factor, rhythm. This is of course the most potent factor in its appeal, for even animals respond to it. But variety of melody and harmony is needed for good music. Syncopation is sometimes present, but is not an important factor; *Alexander's Rag-time Band*, for in-tance, has little or none of it. Lively rhythm is what rag-time depends on. Now Beethoven's 7th and 8th symphonies are remarkably lively; and this suggests the plan of replacing the rag-time of theatre orchestras with such bright music that the public will not miss its rhythmic effects.

### MUSICAL NOVELTIES.

Meanwhile a number of composers have been busy in Europe. The present writer intended to be original, and not mention Wagner during his centenary; but circumstances bring him in. This Wagner, it seems, was a composer for moving picture theatres, and the films of a play called *Parsifal* will soon be in use with his music. But it seems that he did once try to be classical and write a symphony. Now Dr. Istel has found some manuscript in a Munich establishment that looks like a Wagnerian attempt at a second symphony. It consists of twelve sheets of music paper, with notes scored on both sides. It is for classical orchestra, with-out trombones, but with an extra percussion staff that probably meant cymbals. There is a bit of funeral march, an allegro con brio, 2/4, and an allegro assai, 6/8. The sheets are numbered from 182 to 193. Even with Wagner this might mean that the end was near, though no cadence occurs on these sheets. Dr. Istel hopes that if anyone has the missing pages concealed about him, he will look the matter up and bring them to light.

Berlin has discovered a composer in the Danish musician, Rudolph Langgaard. He doesn't seem to care how many extra letters he puts in his name; but he proved original and effective in a symphony, a tone-poem called *The Sphinx*, and an organ prelude. *The Sphinx*, one might suppose, would have no key. Among symphonic poems, Volbach's *Es waren zwei Königs-kinder* is said to show freshness of invention, good ex-pression, and ripe technical mastery. Ewald Straesser's second symphony, given at Cologne, is called absolute music of the Brahms type. A symphony by Philipp Rüfer has been applauded in many places. Other new orchestral works are Emil Roehrig's Comedy Overture, August Bopp's expressive tone-poem *Sappho*, and pieces in a Roman competition by Balbi, Davico, dell' Isola, Feliciano, and Mastropietro.

Among operas, Drasseke's *Merlin* receives the longest notices. Its story is much like Tennyson's poem, with the added idea that Merlin is a son of Satan, pursued by that personage, but trying to do right in spite of him. Paris applauded *Le Pays*, a music-drama by Ropartz, and will have a chance to do the same with Weingart-ner's *Cain and Abel*. Nice enjoyed Marcel de Falla's *Vie Brève*, while Monte Carlo heard *Yato*, by Mme Labori. Cannes is looking forward to *Le Coeur Dor-mant*, a work of Saint-Saëns. Milan enjoyed *L' Assin-olo*, by Alessandro Onofri, and *L' amore di tre re*, by Mantemezzi, while a Sonzogno prize goes to Arrie Pedrollo's three-act *Juana*. Catania gave high praise to Antonio Savasta's *Vera*, while Rome approved of Mon-leon's *Arabesca* and Amadei's *Favola del Principessa*. Among ballets, Erich Wolf's posthumous *Zlatorog* suc ceeded at Prag. Lendvai's cantata *Nippon* was well re ceived at Frankfurt.

A wicked "April Fool" joke was played on the teno Busseti at Treviso. When he was ready to start a cer tain solo, the orchestra suddenly began it at a high pitch than the composer called for. But Busseti turn the joke on the others by going through the selecti without a break.

### AN EMPEROR'S OPERATIC RULES.

Frederick the Great was the most distinguished mu cal amateur of his age, and his position gave him th power to regulate the style of composition employe by the musicians of his period. For instance, he mad the following rules to be followed by operatic com-posers:

"All the principal singers must have big arias and different in character, as an adagio aria, which must be very cantabile to show off to good advantage the voice and delivery of the singer; in *da capo* the artist can then display her art in embellishing variations; then there must be an allegro aria with brilliant pas-sages, a gallant aria, a duet for first male singer and the prima donna. In these pieces the big forms of measure must be used so as to give pathos to the tragedy; the smaller forms of time, such as two-four and three-eight, are for the secondary roles, and for these a tempo minuetto can be written. There must be the necessary changes of time, but minor keys must be avoided in the theater, because they are too mourn-ful. The instrumental accompaniments must be simple and clear."

He insisted upon a punctilious observance of these conditions, and strangely enough did not seem to real-ize that they tended to cramp the inspiration of the composer instead of developing it.





## Getting a Start in Europe as a Virtuoso

By CECILE AYRES

[Editor's Note—The author of this article while still a young woman has gained an enviable reputation an an artist. She studied in America with representative teachers and then spent four years in Germany studying with Safonoff, Gabrilowitsch and others. Her appearances in recital and with orchestra in Europe were especially commended by the daily press.]

SCENE—The deck of an ocean liner. A group of young aspirants for fame are talking enthusiastically.

*Young Man from Kansas* — "Why are you going to Berlin to study music? Why do you not go to Leipzig? The advantages there great-ly surpass those in any other German city."

*Girl from Texas*—"Why do you think so?"

*Young Man from Kansas*—"Why, because the streets of Leipzig are named after the great composers. How long do you expect to stay in Berlin?"

*New Yorker*—"Oh, about six months, I should say."

*Young Girl from California*—"Well, I am just going over to have a few lessons from Madame X. She gives freedom, you know. Now, all I need is a little more freedom. Why don't you go to her? I should think she would be just fine for you. I heard you playing in the salon this morning, and I was thinking at the time how much Madame X could do for you."

*Boston girl, in a superior tone*—"Oh, well, I'm going over to work up my repertoire, you know, and to breathe some of the Berlin atmosphere."

*Young man from Kansas*—"Well, I don't suppose any of you ever played with an orchestra. Ah, it is a wonderful experience. When I played the Saint-Saëns concerto last week with our great orchestra at home, they tell me I never missed a note. And you know there are some fairly difficult passages in that concerto."

But this superior young man has reckoned without his host, for there are several members of this group of young artists who have played with the orchestra at home.

You can hear volumes of just such conversations on every steamship going to Europe. And so they go by the hundreds and thousands, each full of beautiful en-thusiasm, each confident that he will within a few weeks have the old world at his feet. Remember, I said *going* to Europe; it is different coming back. One is always more likely to be seasick on the westward voyage. In fact, within a few weeks after your arrival in Berlin you will meet some of your fellow-travelers and they will tell you of their experiences. The young man from Kansas has dropped the Saint-Saëns concerto and has returned to his five-finger exercises, over which he will probably linger for many weary months. The young lady from California has been accepted by Madame X on condition that she will spend at least two years in preliminary work with a preparatory teacher. The young woman from New York has been advised to extend her proposed "six months'" stay to a six years' period of hard work. "Otherwise there is no hope." And, mind you, these are the "great talents" of our country, and they would, many of them, be rated as the great talents of any country. Most of these stu-dents going to Europe have given successful recitals in their home towns, and many of them in large cities where they had personal friends to encourage them. They have had their hopes kindled by these minor suc-cesses. It was only when they set their feet upon a foreign shore that they seemed to wake up to the fact that there is a long, long weary road to be traveled before the most promising one of them may hope to make a successful Berlin *début*. And they are not even yet aware that there is another long road from the suc-cessful *début* in Berlin to the success of the routined artist of maturity.

But it is not always the teacher's fault. There are scores of teachers in America whose standards are just as high as the standards of the best European artists. If these American teachers should go to Europe they would be able to command much higher fees and Americans would flock to Europe to study with them, but their loyalty to America is gradually lifting the standards here. Some of them, however, go to Europe after they have spent years of seemingly fruitless toil in America. Why is it that they work for years in America without making a single artist of the first rank, while in Europe splendid results are sometimes almost immediate? It is certainly not the teacher's fault. It would be absurd to believe that the teacher's ability varies with the change in location. The fault must then lie with the American pupil. The ideals of American pupils are not quite so high as the ideals of the German pupils, and the so-called "best" in America are sometimes considered average in Europe. The American achieves a degree of facility somewhat in advance of his classmates. He soon be-comes the idol and admiration of his group. "Why Harold is the best pianist in town!" What more has he to work for? The applause he receives is indica-tive of personal well-wishing rather than artistic dis-crimination. This well-meant adulation of people who in many cases have had no possible means of coming in touch with the lofty standards held by the great vir-tuosos, is one of the quick-sands into which the Ameri-can student sinks before he is aware that his career is in danger. Close your ears to praise unless the praise comes from the highest imaginable source.

The student who has foolishly listened to the applause of incapable judges goes to Europe with the expecta-tion that he will be the object of as much attention as in his home town. This condition of affairs, however, is by no means confined to those who come from vil-lages but includes many who come from large cities. Sometimes it takes months for the student to awake from his egotistical trance and realize that he must compete with the great artists of the world. Do not ask yourself, "How does my playing compare with that of Ethel Williams, who won the first prize and a real gold medal at our conservatory last year?" but rather, "How does my playing compare with that of Busoni, Sauer, Carreño, Bloomfield-Zeisler or de Pachmann?"

The American teachers and the foreign teachers resi-dent in America have already raised the standards to such a degree that the necessity for studying abroad is becoming less and less. The fault lies with the public and not with the teachers. A man who would realize his ignorance in matters of engineering, law, physics, navigation, chemistry or metallurgy and who would wil-lingly employ an expert to give him an opinion usually feels perfectly capable of criticizing any phase of musical art. Students find that they have won the enthusiastic interest of the local minister, an alderman, the superin-tendent of the high school or the popular choir master who has achieved his fame through indifferently written church music, and assumes that the conquest of the rest of the musical world is an easy matter.

What may be done to make the American teachers and the American pupils take a "right-about-face" attitude in this important matter of virtuoso standards I cannot pretend to say. Obviously, the majority of our students are trained with no other view than that of musical culture in the home. All cannot be virtuosos. Broadly considered the most important branch of music teaching is not that which makes famous artists but rather that which brings music to the people. American people love music, but musical atmosphere as far as establishing a virtuoso standard is concerned does not depend so much upon the love for music as upon the intelligent tech-nical understanding of music. This only the study of music can give. It cannot be had from people who set their critical ideals by listening to piano-playing machines.

### THE GREAT ARTIST TEACHER.

During the student period, leading up to the *début*, there are four great items of expense, besides many minor ones, to be considered. There is really no sense in a student's going to Europe unless she is financially able to avail herself of the advantages of Europe. She is not even prepared to secure these advantages at any price unless she is well advanced in her art. Great artists simply will not accept beginners, or any one who is anywhere near the beginning. A large proportion of those who go to Europe never have any lessons from celebrated teachers, but only with one of their many assistants. But assuming the necessary preparation, the young virtuoso must be prepared to spend at least fif-teen hundred dollars a year on the four main items here enumerated. The first is the cost of a teacher. A young artist will seek to study with some world famous artist, perhaps at the beginning, because of the prestige thus to be acquired. Very soon, however, she will dis-cover that this is the least important of the many advantages thus to be derived. No matter how much of a virtuoso she may be, she will find that there are great undreamed of realms of artistry yet to be explored, and the more she sees of her distinguished master the more she will feel that nothing else matters much if only she can gain something of his musical insight and power of understanding. Prestige is a poor substitute for artistry. No one but a real artist can open such doors into the wonderland of music, and some of the great teachers are particularly generous to the appre-ciative young artist. There are many choice secrets that only the few are in position to communicate.

I remember well my own experience. Before I went to Europe I had been playing, as many other students do, the most difficult concertos and concert pieces. Some musical friends thought it foolish to go abroad. I had given a number of successful concerts, and had reason to believe that in some measure I had already "arrived." But what a tremendous awakening I ex-perienced on my arrival in Berlin! I simply had to en-ter the lists with the really great artists in order to find out just where I stood. Fortunately I was not discouraged; for away back in my sub-conscious mind I had always felt my limitations, at least some of them. But hundreds of American girls are cruelly discouraged when they come to realize, as many do, that, instead of a few "finishing touches," they need to go back to the very beginning. This is doubtless due in some cases to the mistaken ideas of their former teachers. But it is not always the teacher's fault. I have seen pupils in Berlin, who had played concertos in public at home, weeping bitter tears as they wrestled in vain with their major and minor scales. It is no easy thing to play a

scale well enough to please a great artist. A hundred minute differences will appear between his tone coloring and yours, and his delicacy of phrasing and singing tone will be your despair. After a protracted struggle with the endless difficulties of the "easiest" pieces, the specially fortunate young artist will be asked to resume her concertos. By this time they will appear like new pieces.

Instead of employing complicated exercises to strengthen the hand, the majority of European artists go back to the simplest forms. At first the five-finger exercises are played with what has been termed the "singing touch." It is extremely difficult to show the position of the hand in the execution of this touch even when well-made drawings from life are employed. The drawings given here are superior to photographs for this purpose, but one must see the hand of the player many times to get the right idea.

In the matter of elemental hand position the European teacher of note makes little change from the position generally adopted by the best teachers in America. The hand is held with the knuckles quite prominent, the angle of both of the finger knuckles is obvious but not exaggerated, the thumb is curved, the little finger is held straight and the other fingers curved in such a manner that all joints are in evidence.

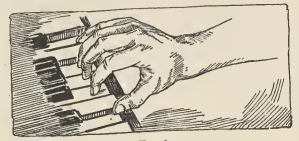


Fig. 1.

All the weight of the touch comes from the shoulder and the wrist is held rather below the level of the keyboard than above it. This position of the hand gives the player what can only be described as a "grip" upon the keyboard. It gives him a positive, confident feeling, rather than one of inanity which some people confound with relaxation. The muscles under the arm behind the wrist feel strong and filled with vitality, while those on the top of the arm and behind the hand are not strained in any manner. It is a position of the hand that makes for bigger, stronger, more masterly playing.

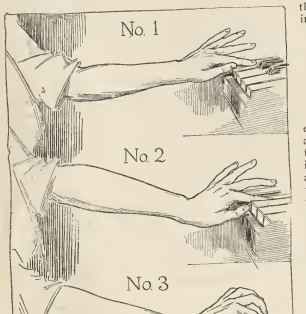



Fig. 2.

In describing the following method of securing a singing tone, especially a tone calculated to fill a large hall, and at the same time a tone quite unalliced with anything suggesting pounding or thumping, the young teacher should not imagine that he is to abandon all his old methods and teach his young pupils after the manner suggested. The old digital exercises for giving independence and fluency to the fingers, practiced in the old way with an individual finger action, are still indispensable for all beginners. Indeed one should not attempt the touch I describe until one becomes a master of the fundamentals of piano playing along established lines. The touch I am about to describe is one advocated by Gabrilłowitsch and other virtuoso pianists and employed by them constantly when required. In it the individual finger action is discontinued and the tone is a result of pressure upon the key from the shoulder through a thoroughly relaxed arm. It seems to produce uniformly a big ringing tone in cantilena passages, and when the five-finger exercises have been employed with it for some time, one's playing takes on an entirely different character. However, one should not expect results before months of practice. It is so unlike the orthodox methods that some teachers may not realize the usefulness of this touch at first.

Prior to pressing the key the finger of the pianist is laid flat upon the key as in Fig. 2, No. 1. Upon pressing the key the entire pressure comes through the arm and the hand, still with the finger out straight, assumes the position shown in Fig. 2, No. 2. Immediately the tone is sounded the finger is drawn inward upon the surface of the key toward the player and the finger becomes curved as in Fig. 2, No. 3. In this touch the force seems to be concentrated in the very tips of the fingers and the hand becomes vital and full of artistic sensitiveness. This produces a tone which, no matter how softly pressed, can be heard in any part of a large auditorium. The relaxed arm should hang loosely on the finger-tip as a garment hangs on a hook. The muscular development resulting from practice of this kind is in the shoulders and back rather than in the arm.

Then the same five-finger exercise is used to develop tone such as that employed in brilliant passage work. The hand is held in the same position as described above, and the touch is still from the shoulder, all the weight of which is concentrated in the finger-tips. The finger, however, instead of being lengthened and curved as before, is now held curved throughout, and the resulting tone is brighter in quality. To avoid a metallic sound the key is never struck, but pressed, except on very rare occasions when special effects are to be gained.

The same exercise is used for the staccato touch—the wrist is kept low. The key is merely pressed and immediately released. When thus produced the staccato note can never be harsh. The weight is thrown from the shoulder and the finger-tips are sensitized. It is only when they are sensitized that they can be capable of a variety of color.

(Miss Ayres' excellent article will be continued in the August issue, in which she will tell of some of her interesting experiences in getting a start in America.)

## TEACHING TOO MANY PUPILS.

BY WILLIS G. MARKEY.

The trouble with many teachers is getting pupils enough, but, nevertheless, there are teachers who actually try to teach more pupils than they are rightfully able to instruct. Is it not better to raise one's income by charging a little more when there is such a demand for one's services. Is it just to the teacher to over-burden himself so that he has no time for recreation—healthful fun. One teacher told me recently that he had no time to keep up with the new music, no time to read any new books, no time to get new ideas from the magazines. He even went so far as to brag about the amount of business he was attending to. This teacher will continue for a little while, and then the very fact that he is letting himself get behind the times by neglect will affect his work so that his pupils will begin to drop off. Furthermore his physical energy will be sapped in such a way that everything he does will become a drudge to him.

If you should have two seasons in succession when your calls are so full that you have to teach from early morning to late at night, why not follow some such plan as this? With every new pupil applying insist upon a higher rate, telling the pupil frankly that your present rate is lower but that it applies to old pupils only. All new pupils will have to pay the advanced rate. Then, when one of your old pupils drops out, do not fill that time with a new pupil, but devote it to self-betterment. In this way in a few years you should be able to raise your income, raise your efficiency, and at the same time have more leisure for yourself.

## The Story of the Orchestral Instruments

### Told for the General Music Lover

By A. S. GARBETT

NO. III. THE WOODWIND SECTION.

Properly the first instrument ever invented was the flute. The world could not have been very old by the time somebody cut a reed from the river bank and discovered that by blowing across the hole at one end a musical sound might be produced of surprising mellowness and softness. Others later made experiments with the mouthpiece, and found that by blowing down the tube over the edge of a split reed, or of two split reeds, quite different tone qualities were produced.

From such humble beginnings have sprung the section of the modern orchestra known as the "woodwind section," or simply, "the woodwind." This section comprises the flute (and its smaller, shriller brother the piccolo), which is simply a wood or metal tube closed at one end but with a hole to blow across, thereby setting the column of air enclosed in the tube in vibration; the clarinet, a "single-reed" instrument, in which the air blown into the tube by the performer crosses the edge of a small, single strip of cane; and the oboe in which a double reed—two strips of cane—are used.

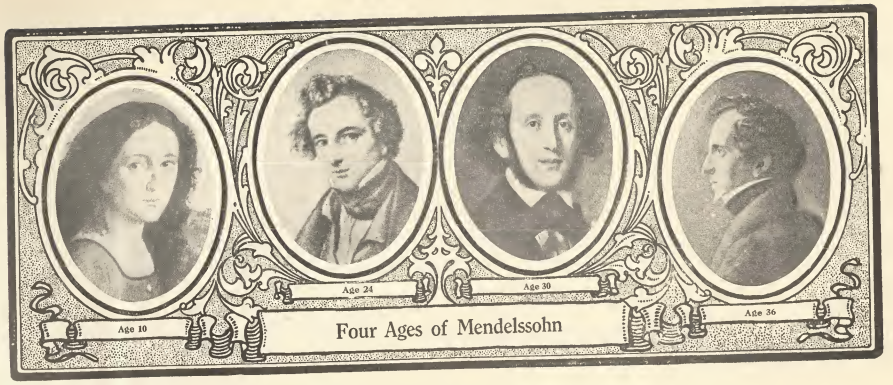
Similar but larger instruments, and consequently deeper in pitch, are the bass clarinet, the cor anglais (English horn—an alto oboe), the bassoon, a double reed instrument that corresponds to the violoncello of the string section, and the contra-bassoon (double-bassoon), sounding an octave lower than the bassoon, and corresponding to the double-bass.

Owing to the differences of structure of the mouthpiece, there is great difference in the tone color of the various woodwind instruments. The flute has a soft, round tone, and the instrument is very agile. Mendelssohn has used it to perfection in his *Midsummer Night's Dream* music, the velvety quality proving just what is required for his tonal excursion into fairyland. The clarinet, with its single reed has a more golden quality of sound. Its lower register (the *chalumeau*) is particularly rich. Berlioz has said, "The clarinet is an expressive instrument. Its voice is that of heroic love. The character of the sounds of the medium register, imbued with a kind of loftiness tempering a noble tenderness, renders them favorable for the expression of sentiments and ideas the most poetic." It may also be added that the clarinet, like the flute, is very agile.

The oboe, with its double reed, has a shriller, more intense, almost nasal tone. It is particularly well adapted for pastoral ideas and many notable examples of this use of it exist in Beethoven's *Pastoral Symphony*, Liszt's *Les Preludes*, Dvorak's *Symphony from the New World*, etc. The English horn is similar in quality, but lower in pitch. Its tone is somewhat more mellow, and is frequently employed in passages of idyllic tenderness. The bassoon has perhaps a wider variety of tone coloring than any other woodwind instrument. It is known as "the clown of the orchestra," and has certainly been made to produce some comical effects—notably in the clown music to Mendelssohn's *Midsummer Night's Dream*, and in many of the Gilbert and Sullivan operas. This name is, however, an injustice to the instrument, for it is capable of great tenderness and also of a peculiar sinister effect which Tchaikovski understood to perfection, and utilized in his *Pathetic Symphony*.

With so much individuality in the component parts, it will be readily understood that the woodwind section of the orchestra has nothing like the same homogeneity of tone that the string section possesses. The instruments are frequently used to sustain chords, or to emphasize certain melodic lines. Too much woodwind, unsupported by string, soon becomes somewhat wearisome to the ear. Moreover, there is a physical disability which does not apply to the string section. The players of woodwind instruments have to breathe in order to blow, and frequent opportunities have to be arranged for by the composer. Nevertheless, the woodwind supplies an incredible variety of tone coloring to the modern orchestra, and many radical improvements in the mechanical developments of the instruments have enabled composers to avail themselves more freely of this wonderful group of instruments in portraying the widest variety of human emotions.






Four Ages of Mendelssohn

# The Wisdom of Felix Mendelssohn

### A Series of carefully selected paragraphs from Mendelssohn's Collected Works, giving an insight into the philosophy of the Master

There is a great difference between reform and revolution in music. Reform is desirable in all things, in society, in politics, in no matter what, as well as in music, for it is directed against abuses and removes what is obstructive. But a revolution which overthrows and condemns all that was cherished and respected before is to me of all things the most repulsive—it is in truth a mania, a fashion and nothing else.

What a divine calling is music! Though everything else may appear shallow and repulsive, even the smallest task in music is so absorbing, and carries us so far from town, country, earth and all worldly things, that it is truly a blessed gift of God.

I now feel more vividly than ever what a heavenly calling art is, and for this also I have to thank my parents. Just when all else which ought to interest the mind appears repugnant and empty and insipid, the smallest real service to art lays hold of your inmost thoughts, leading you far away from town and country, and from earth itself; that is indeed a blessing sent by God.

Music for me, you must know, is a very solemn matter; so solemn that I do not feel myself justified in trying to adapt it to any subject that does not touch me, heart and soul.

From the very first you took so kind an interest in my *Elijah*, and thus inspired me with so much energy and courage for its completion that I must write to tell you of its first performance yesterday. No work of mine ever went so admirably for the first time of execution, or was received with such enthusiasm both by the musicians and the audience, as this oratorio. It was quite evident at the first rehearsal in London, that they liked it, and liked to sing and play it; but I own I was far from anticipating that it would acquire such fresh vigor and impetus at the performance. Had you only been there! During the whole two hours and a half that it lasted, the large hall, with its two thousand people, and the large orchestra, were all so fully intent on the one object in question, that not the slightest sound was to be heard among the whole audience, so that I could sway at pleasure, the enormous orchestra and choir, and also the organ accompaniments. How often I thought of you during that time. (*From a letter to his brother Paul.*)

My symphony shall certainly be as good as I can make it, but whether it will be popular and played on the barrel-organs I cannot tell. I feel that in every fresh piece I succeed better in learning to write exactly what is in my heart, and, after all, that is the only right rule I know. If I am not adapted for popularity, I will not try to acquire it, nor seek after it; and if you think that this is wrong, then I ought to say rather that I *cannot* seek after it, for really I *cannot*, but would not if I could. What proceeds from within makes me glad in its outward workings also, and therefore it would be very gratifying to me were I able to fulfill the wish you and my friends express; but I can do nothing towards or about it.

Music is more definite than words, and to seek to explain its meaning in words is really to obscure it. There is so much talk about music, and yet so little is really said. For my part, I believe that words do not suffice for such a purpose, and if I found that they did suffice, then I certainly would compose no more music. People often complain that music is so ambiguous that what they are to think about it always seems so doubtful, whereas everyone understands words. With me it is exactly the reverse, not merely with regard to entire sentences, but also to individual words. These, too, seem to be so ambiguous, so vague, so unintelligible, when compared with genuine music, which fills the soul with a thousand things better than words. What any music I love expresses to me is not thought too indefinite to put into words, but, on the contrary, too definite.

Since then I have written a grand piece of music which will probably impress the public at large—the first *Walpurgis Night* of Goethe. I began it simply because it pleased me, and inspired me with fervor, and never thought it was to be performed; but now that it lies finished before me, I see that it is quite suitable for a great *Concertstück*, and you must sing the Bearded Pagan Priest at my first subscription concert in Berlin. I wrote it expressly to suit your voice; and as I have hitherto found that the pieces I have composed with least reference to the public are precisely those which gave them the greatest satisfaction, so no doubt it will be on this occasion also. I only mention this to prove to you that I do not neglect *the practical*. To be sure, this is invariably an afterthought, for who the deuce could write music, the most unpractical thing in the world—the very reason why I love it so dearly—and yet think all the time of the practical! It is just as if a lover were to bring a declaration of love to his mistress in rhyme and verse, and recite it to her.
(*Extract from a letter to the singer, Edward Devrient.*)

Last night, for the first time for more than a year, I saw a German æsthetic paper. The German Parnassus seems in as disorganized a condition as European politics. God help us! I was obliged to digest the supercilious Menzel, who presumed modestly to depreciate Goethe, and the supercilious Grabbe, who modestly depreciates Shakespeare, and the philosophers who proclaim Schiller to be rather trivial! Is this new, arrogant, overbearing spirit, this perverse cynicism, as odious to you as it is to me? and are you of the same opinion with myself, that the first and most indispensable quality of any artist is to feel respect for great men, and to bow down in spirit before them; to recognize their merits, and not to endeavor to extinguish their great flame, in order that his own feeble rushlight may burn a little brighter? If a person be incapable of feeling true greatness, I should like to know how he intends to make *me* feel it? And as all these people, with their airs of contempt, only at last succeed in producing imitations of this or that particular form, without any presentiment of free, fresh, creative power, unfettered by individual opinion, or æsthetics, or criticism, or the whole world besides; as this is the case do they not deserve to be abused? and I do abuse them.

These are truly strange, wild and troubled times; and let those who feel that art is no more, allow it for Heaven's sake to rest in peace; but however roughly the storm may rage without, it cannot so quickly succeed in sweeping away the dwelling; and he who works on quietly within, fixing his thoughts on his own capabilities and purposes, and not on those of others, will see the hurricane blow over, and afterwards find it difficult to realize that it was ever so violent as it appeared at the time. I have resolved to act thus as long as I can, and to pursue my path steadily, for at all events no one will deny that music exists, and that is the chief thing.

Then the emptiness of the music! (Auber's *Parisienne*) a march for acrobats, and at the end a mere miserable imitation of the *Marseillaise*. Such music is not what this epoch demands. Woe to us *if* it be indeed what suits this epoch—if a mere copy of the Marseillaise Hymn be all that is required. What in the latter is full of fire and spirit and impetus, is in the former ostentatious, cold, calculated and artificial. The *Marseillaise* is as superior to the *Parisienne* as everything produced by genuine enthusiasm must be, to what is made for a purpose even if it be with a view to promote enthusiasm it will never reach the heart, because it does not come from the heart.

Blue sky and sunshine benefit my very heart, they are so very indispensable to me!

I shall never call any time *lost* in which I was happy and bright, which I never could be in idleness.

It is fearful! It is maddening! I am quite giddy and confused. London is the grandest and most complicated monster on the face of the earth. How can

I compress into one letter what I have been three days seeing? I hardly remember the chief events, and yet I must not keep a diary, for then I should see less of life, and that must not be. On the contrary, I want to catch hold of whatever offers itself to me. Things roll and whirl around me and carry me along as in a vortex.

Every afternoon Goethe opens his instrument—a Streicher—with the words, "I have not yet heard you to-day; now make a little noise for me." And then he generally sits down by my side; and when I have done—mostly extemporizing—I ask for a kiss, or take one. You cannot fancy how good and kind he is to me. It does not strike me that his figure is imposing. He is not much taller than father. But his look, his language, his name, they are imposing. The amount of sound in his voice is wonderful; he can shout like ten thousand warriors. (*Written when Mendelssohn was a boy of twelve.*)

Why should I be forced to listen for the thirtieth time to all sorts of variations by Herz? They cause me less pleasure than the rope dancers or acrobats. In their case we have at least the barbarous excitement of fearing that they may break their necks, and of seeing that nevertheless they escape from so doing. But those who perform feats of agility on the piano do not even endanger their lives, but only our ears. In such I take no interest. I wish I could escape the annoyance of being obliged to hear that the public demands this style; I also form an opinion of the public, and I demand the exact reverse.

## A PEN PICTURE OF BRAHMS.

BY P. I. TCHAIKOVSKY.

Brahms is rather a short man, suggests a sort of amplitude and possesses a very sympathetic appearance. His fine head, almost that of an old man, recalls the type of a handsome, benign, elderly Russian priest. His features are certainly not characteristic of German good looks, and I cannot conceive why some learned ethnographer (Brahms himself told me this after I had spoken of the impression his appearance made upon me) chose to reproduce his head on the first page of one of his books as being highly characteristic of German features. A certain softness of outline, pleasing curves, rather long and slightly grizzled hair, kind grey eyes, and a thick beard freely sprinkled with white, all this recalled at once the type of pure bred Russian from Great Russia so frequently met with among our clergy.

Brahms' manner is very simple; free from vanity, his humor jovial, the few hours spent in his society left me with a very agreeable recollection. Unfortunately I was forced to confess that, in spite of a somewhat prolonged stay among them in Leipzig, I had not got on very well with the most prominent representatives of modern German music. The reason was as follows: Like all my Russian musical friends, without exception, I only respected in Brahms an honorable, energetic musician of strong convictions, but in spite of all efforts to the contrary, I never could and never can admire his music. Brahmsism is very widespread throughout Germany: there are a number of authoritative people and an entire musical institution especially consecrated to the Brahms cult, and he is considered a great man, almost the equal of Beethoven. But there are anti-Brahmsites in Germany and everywhere beyond the German frontier, with the exception perhaps of London, where, thanks to the energetic propaganda of Joachim, who is very popular in England, the greatness of Brahms is recognized to a certain extent. Everywhere else there reigns complete ignorance and ignoring of Brahms. But nowhere perhaps has he made less way than in Russia. There is something dry, cold, vague, nebulous, in the music of this master which is repellent to Russian hearts. From our Russian point of view Brahms does not possess melodic invention. His musical ideas never speak to the point; hardly have we heard an allusion to some tangible melodic phrase than it disappears in a whirlpool of almost unmeaning harmonic progressions and modulations, as though the composer's special aim was to be incomprehensible and obscure. Thus he excites and irritates our musical perceptions, as it were, yet is unwilling to satisfy their demands; he seems ashamed, to put it plainly, to speak clearly and reach the heart.

## Bright Ideas in a Nutshell

*Have Your Pupils Turn the Page*

TEACHERS ARE FAR TOO PRONE to turn the pages of the music while the pupil is playing. They do this as a courtesy and with the view of preventing a break in the playing. It is a great mistake not to train the pupil to do the turning right from the start. The pupil must be taught to turn quickly and inconspicuously. Duet playing affords excellent practice in turning. When you are playing have the pupil turn the page for you. It will compel him to follow the music more closely. The accompanist of all others must master the simple but important art of turning the pages smoothly and at the right moment.

GERTRUDE M. GREENHALGH.

*Dropping the Wrist*

TWO OR THREE of my younger pupils show an obstinate tendency to drop the wrist below the level of the keyboard. This is particularly noticeable in the left hand. The habit was apparently one which was impossible to cure and I was at my wit's ends for a remedy. Finally, as a kind of last resort, I placed a cardboard strip along the front of the keys. From the tops of this strip arose the pointed ends of pins. This "gentle" reminder soon effected a cure and established a habit.

MRS. G. C. CORNITIONS (*California*).

*Making the Most of a Lesson*

I HAD JUST BEEN READING Miss Amy Fay's most interesting book, *Music Study in Germany*, in which she recorded, with such detail, her lessons with Liszt, Deppe and others. It suddenly occurred to me that I might do the same with my own lessons. That is, after I had been to my teacher's studio I might put down some of the many fine things he had to say. I knew full well that they would never be printed as his renown was limited, but I felt that I should benefit immensely. Since then I have kept a sort of a diary of my lessons and I know positively that this plan has been of immense benefit to me.

AN INTERESTED AMATEUR.

*Flowers Always*

WINTER AND SUMMER I always endeavor to have flowers on my table in my music room. Nothing gives the room a note of beauty and home-likeness compared with flowers. I have been in some studios so hard and so stiff that they seemed like cells. They seemed to suggest anything but music. My idea of a studio is that, like the teacher, it should be so interesting in all its aspects that the student would welcome the lessons. Flowers are really a wonderful help in making the studio interesting.

A UTICA TEACHER (*New York*).

*Sports and Music*

IT IS SOME TIME since I left my work in music teaching for business, and I must confess that I find it very hard to keep up my practice. If it were not for the monthly visits of THE ETUDE, with its collection of new music, I am afraid that I might have some difficulty in holding my own. I contend that every business man should have some favorite sport to provide the requisite exercise. I made it a rule to devote the same amount of time to practice that I did to sport. Every month I picked out some piece in THE ETUDE that interested me and learned that piece thoroughly.

BUSINESS MAN.

## TEN USEFUL TEACHING POINTS.

BY T. L. RICKABY.

I. GIVE COMPLETE LESSONS.

Unless a pupil gets something out of every lesson that will enable him to help himself in the future when away from the teacher, the lesson is a failure. Therefore, endeavor to make every lesson as complete, comprehensive, and clear, as though you *knew* the pupil would not return.

II. GIVE SYSTEMATIC LESSONS.

In giving lessons make each one part of a regular well-defined plan, carefully devised for each pupil, and be just as systematic, attentive, and thorough as if you *knew* the pupil would continue his studies with you for five years to come.

III. PLAY FOR YOUR PUPILS.

To teach a pupil to play a piece of music is of little consequence. To teach him to listen intelligently to *all* pieces is everything. Every piece taken should represent a class, and the pupil should be given the opportunity of hearing many others of the same class, so that he may recognize them readily when played by others.

IV. MAKE YOUR PUPILS INDEPENDENT.

A pupil in the third grade should be able to study and learn unaided any piece of music in that grade if not, then there is something wrong with the instruction or instructor or both. Of course the pupil may be stupid or unmusical, in which case the teacher should discontinue the lessons.

V. TEACH MUSIC OF PERMANENT WORTH.

Teach no piece of music that will not be as beautiful ten years afterwards, as it is at the time it is first taken. So-called popular music soon becomes unpopular. It is like the plated article as compared with that of solid gold. Study nothing that will not "wear."

VI. GRADE PIECES PROPERLY.

Every piece learned should become part of the pupil's musical equipment for ever. If the pupil forgets pieces as he learns others, then they are probably too difficult. A pupil will become tired of a difficult solo and will readily lay it aside. Pieces requiring less labor—both in learning and retaining—will stand a better chance of being played oftener—and for a longer time.

VII. BREATHE ENTHUSIASM.

Much depends on the spirit with which a pupil enters the studio. If he comes unwillingly or at least without enthusiasm; if he anticipates small profit and less pleasure; if he seems to lack interest and ambition let the teacher examine *himself*. He may find something to remedy.

VIII. CONTENTED PUPILS.

Just as much—if not more—depends on the spirit with which the pupil leaves the studio. If the teacher has had occasion to be severe, he must see that the pupil understands that it was deserved, and remove any feeling of anger or resentment, which would reflect unfavorably on the work of several days.

IX. TEACH PUPILS TO HELP THEMSELVES.

The best teacher is not the one who merely tells you things, but rather is he who enables you or inspires you (which is the same thing) to find out and do things for yourself. (I know that this is a very old and time-worn platitude; but it cannot be repeated too often, for it involves a principle not generally noted on—even if it is known.)

X. BEWARE OF THE DULL PUPIL.

Dull, musically stupid pupils will always react unfavorably on the teacher. Should he refuse to continue their lessons he will incur their ill will. Should he keep them he will incur their ill will later, when they find (as they assuredly will) that their outlay has brought no results. "The tree that bringeth not forth good fruit is hewn down;"—as it ought to be.

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WHAT is it to be musical? You are not so, if, with eyes fastened anxiously upon the notes, you play a piece through painfully to the end; you are not so, if, when some one turns over two pages at once, you stick and cannot go on. But you are musical, if in a new piece you anticipate pretty nearly what is coming, and in an old piece know it by heart—in a word, if you have music not only in your fingers but in your head and heart.—ROBERT SCHUMANN.



# How to Become a Sure-fingered Pianist

By DANIEL GREGORY MASON

[EDITOR'S NOTE.—Daniel Gregory Mason, the author of this interesting and practical article, is a grandson of Lowell Mason and a nephew of Dr. William Mason. He was born in Brookline, Mass., in 1873. He graduated from Harvard University in 1895. He is now assistant professor of music at Columbia University. He is the author of some very useful books devoted to music, among them *Beethoven and His Forerunners*, *The Romantic Composers*, *From Grieg to Brahms*, *A Guide to Music*, *The Appreciation of Music*, and *A Neglected Sense in Piano Playing*. He has also composed a *Sonata* for violin and piano, an *Elegy* for piano, a *Quartet* for piano and strings, a *Pastorale* for violin and clarinet and piano, etc.]

### THE TRUE GUIDE TO THE KEYBOARD.

Do you find it impossible to play a short piece without hitting wrong keys? Are you a poor reader? When you first sit down to the piano do you feel nervous, uncertain of yourself, unfamiliar with the instrument? Does the tone you produce lack singing qualities? If the answer to these questions is "Yes," you may be sure that, however long you may have been studying, and no matter how good a method you may be using, you have missed a principle as vital as it is frequently ignored, and that you are now practicing, not too little, but the wrong way.

This vital principle, like all fundamental things, is so simple that it will doubtless appear to you almost childish at first, and you will find it hard to believe that obedience to it can lead to such varied excellences, and neglect of it to such varied and disastrous effects. Reduced to briefest form, it may be thus stated: The true guide of the pianist is not the sense of sight, but that of touch. The practical outcome of it is: Resolutely refuse to depend on sight, and your playing will improve in sureness, in ease, in tone-quality, with a rapidity that will surprise you.



A SIMPLE DEVICE FOR INSURING FINGER ACCURACY.

### THE FALSE GUIDE.

The habit of depending on the eyes for guidance is a bad one that ought never to be formed; but in nine cases out of ten it is formed in early childhood, because teachers do not realize the importance of combating it, and because it is physically possible with the piano as it is not with the violin or the violoncello. Did you ever see a violinist *look* at his fingers? Long practice has given him a far surer guide than his eyes working at a distance as they must, could ever be, in his sense of touch. This tactile sense, located not only in the finger-tips and all the skin surfaces, but also in the joints, thus enabling him to measure distances with the utmost accuracy, carries his fingers to any point on the finger-board with the speed and the precision of a machine. It would do him no good to look; it would not even give him an illusory sense of help, because the strings are not visibly marked off in any way; hence he is obliged from the first to depend entirely on the tactile sense, and, consequently, develops it to a perfection found in comparatively few pianists.

For it is the misfortune of the pianist—a misfortune disguised as a convenience—that he can sit down in front of his keyboard, clearly marked off in black and white keys, and, without getting into any really intimate physical connection with the instrument, without forming, so to speak, one organism with it, pick out certain keys by eye and strike them. This is the way the average child starts the piano; and having so started he continues in the same way, finding it the path of least resistance. In other words he plays *at* the piano, instead of playing the piano. He has no vital connection with the instrument; its keys, levers, and hammers are not extensions of his own muscles, sharing his life, but mechanical tools which he uses with more or less skill, but always with uncertainty. An unfamiliar piano, a strange room, a glaring or dim light, "puts him out." Even slight fatigue or self-consciousness makes his playing go to pieces, because he has not good automatic habits to fall back upon. And at his best his touch is apt to be hard, because he strikes the keys instead of pressing them.

### ORGANISTS AND TYPEWRITERS.

The case of the organist is instructive in this matter. He has, in the pedal keyboard which his feet are to play, a temptation to use his eyes akin to that of the pianist, but less difficult to resist because this keyboard is below him, where he has to crane his neck to see it. Constant craning of the neck in this way in order to see the feet is so obviously bad form in playing that all good organ teachers forbid it, and all good organists pedal by touch. Those unfortunate players who, through having either a poor teacher or none, have once contracted this ducking and dodging habit, find it highly difficult to break, and absolutely fatal to expert pedaling. Many schools of typewriting, again, now recognize that the natural tendency to look at the keys must be checked at the start, and to this end make use of a screen over the keyboard, which forces the learner to make himself at once at home on his machine through the unaided tactile sense.

### HOW TO GO TO WORK.

Although I did not hear of this use of screens in typewriting until some time after I had begun the consideration how to develop the tactile sense in piano-playing, my attention was first called to this subject by Mr. Edward J. de Coppet, well known in musical circles as the founder of the Flonzaley Quartet. I early hit upon the same device independently. Unless one is blindfolded, or the room is dark, it is almost impossible to resist stealing a furtive glance at the hands from time to time when one gets into "a tight place." The necessity of guarding against such surreptitious glances, and at the same time of being able to read the music on the piano desk, suggested the use of a screen. The cover of an ordinary pasteboard box such as tailors use may be simply slipped under the desk if the piano is a grand; in an upright some fastening with strings may be necessary. The screen need not be long enough to hide the extreme ends of the keyboard.

Before starting in with the screen, young children, beginners, and those in whom the tactile sense is subnormal, will need to give a few minutes daily to the following preliminary exercise for developing the hand-span sensations.

Play various intervals, such as a fifth (C-G), an octave (C-C), and so on, with the thumb and little finger, noting with great attention the exact sense of the hand-span that goes with each. Then, closing the eyes, adjust the hand for each interval in turn and strike at random anywhere on the keyboard, noticing by ear whether it is correct. Smaller intervals, such as seconds, thirds, and fourths, should also be practiced with the thumb and second, third, or fourth fingers. Practice this first with one hand, then with the other.

### SPACE MEASUREMENT BY HAND-SPAN.

The object of this preliminary exercise is to cultivate the power to measure by the sense of extension in the muscles or joints all the intervals within the span of the hand, a power which is in constant use in all good playing, and which may be called the foundation of all tactile skill. Probably no pianist is completely without it, but in some fairly good players it is surprisingly rudimentary. I have heard of people who, with their right-hand thumb placed on middle C, could not add E and G with the third and fifth fingers, completing the common chord, without looking. The earnest student need not be

discouraged, however, if his first conscious attempts in this direction prove disappointing; nor need he demand of himself perfection in the preliminary exercise before advancing to the next. Once one's attention is called to the tactile sensations, it will be found that all practice will in some measure develop them. The main thing is to persevere, to do all you can by feeling, and to give your eyes a long and well-earned rest!

EXPLORING THE KEYBOARD.

Those who fancy that they are thoroughly familiar with the keyboard, and who have indeed a good bowing acquaintance with its

*Five-and-thirty black sheves,*
*Half a hundred white,*

will find a surprising strangeness about it when they begin to make more intimate exploration with their finger-tips. Fasten up the screen and let us begin. Here is an apparently infinite series of smooth, cool little platforms, oddly, maddeningly alike. How to find our way about among them? The solution lies in learning to observe constantly the difference between the groups of two black keys and those of three, to keep the fingers ever questing in and out of the spaces or pockets between them. Thus the organist does with his feet and thus we must learn to do with our fingers. This part of the work requires no special exercises, but is to be done with any and every piece.

For example, suppose you are studying Schumann's *The Happy Farmer (Album for the Young,* No. 10), Ex. 1.



Adjust the screen, and sit it down squarely at the middle of the piano, or the least shade to the left, placing the right foot upon the damper pedal to locate yourself with absolute certainty. (Some teachers accomplish this by seating the pupil invariably in front of the piano key E just above middle C.) Placing the right hand on the keyboard, a little to the left or just above the right knee, you will find the thumb slip in to the pocket where lies middle C (just at the left of the two-black-key group). Touching this thumb with the other now, and letting the left hand take an octave span, you will find its little finger on the lower C with which its melody begins, a position which it will make sure of by lightly touching its own two-key-group. As the piece contains no large jumps, the rest will be merely a matter of hand-span sensations, corrected all along by the finger-tip feeling of the black-key groups.

HOW TO MANAGE WIDE JUMPS.

For all simple pieces of the earlier grades it will be found that these finger-tip and hand-span feelings will be sufficient guides, and that their use will soon give even the slightly advanced player a sense of "surefingeredness," of confidence and ease, as delightful as it is novel. But there is one more element in the tactile sense that will be found requisite for more difficult music. This is the feeling of the space traversed by the hand sideways along the keyboard, resident in the elbow and shoulder joints, and enabling us to measure distances of over an octave as accurately as the hand-span feelings enable us to measure the smaller intervals.

Another example will make this clearer than much description this time—Chopin's second nocturne (*Opus 9, No. 2*). Ex. 2.

In starting, your right hand will first of all get its B flat by finding the "pocket" an octave above middle C. But what of the left hand? That depends on whether you have unconsciously been making large use of the tactile sense, or not. If you have (as thousands of pianists have without ever thinking about it at all), you will find that your little finger



finds that E flat and plays it—how you do not know. (It is really by an automatic because long habitual use of this arm space-measurement we are discussing.) But if, on the contrary, you find it impossible to strike the E flat without looking, then you will have to go to work and develop the sense by practice. Find the B flat to the left of the middle C pocket, measure a fifth down to E flat by hand-span, change from little finger to thumb, and another octave down gives you the desired E flat. It sounds very complicated, but it will soon become second nature.

But now again, you may find that your hand jumps up to the chord, G and E flat, instinctively, spontaneously, guided by the arm space-measurement, and similarly manages the other jumps of more than an octave scattered all through the accompaniment—or you may have to grope for them all. No two players have the power quite equally developed; what is easy for one is hard for another; the great point, however, is that "practice makes perfect," and that what you think an impossible leap in the dark to-day you will find yourself taking a month hence with debonair unconcern and a sense of free motion that will remind you of what flying must feel like. One curious point you will notice. The right hand, so superior in many respects to the left, does not take wide jumps as easily or as certainly. The jump from B flat to D in the fourth measure of this nocturne is much harder than an exactly similar one would be for the other hand. The reason is that, in waltz accompaniments and the like, the left hand is constantly having to make such jumps, and so learns to do them far better than the hand whose special function is melody. The remedy, of course, is again practice, practice, practice—with the screen.

The piano student who has tried the above exercises for himself, and applied the principles underlying them to all his practice and playing for even so short a time as two weeks or a month, will begin already to get an inkling of all that the tactile sense can do for him, and will practice thenceforward with ever increasing enthusiasm. The dreariness of endlessly repeated mechanical movements will be a thing of the past; the keyboard will cease to seem a treadmill, and will become a magic realm where adventures are to be found; all playing will have the fascination of a game, the never-ending interest of discovery. The distressing fear of striking wrong keys will constantly abate as one becomes daily more sure-fingered. The nervousness what comes with any change in light or surroundings to one who plays by eye will be reduced to a minimum in one who can play almost or quite as well in the dark or with closed eyes, as pianists like Josef Hoffman, Gabrilowitsch or Paderewski are so apt to do. The ability to read will advance by leaps and bounds, once the eyes can rest undisturbed on the music, where they belong. The tone-quality of the touch will become deeper, richer, more musical, as pressure takes the place of striking. These and many other improvements will gradually make themselves felt as the player develops day by day his trustworthiest and only sure guide—the tactile sense.

It is pleasant to be able to add to this brief and merely suggestive sketch of a method, that reveals its full value only in practical use, that it has already received the hearty approval of many musicians of authority and wide experience. Thus Mr. Harold Bauer states that it "has been a special point in his teaching for some years," and Mr. Ossip Gabrilowitsch writes: "There is no doubt in my mind that the tactile sense in piano-playing has never been sufficiently appreciated, and I have often felt, guided by my own experience, that more time and attention ought to be given to practicing the piano without the use of the eyes." Similar opinions have been expressed by such well-known Americans as Mr. Arthur Foote, Mr. Clayton Johns, Mr. Arthur Farwell, Mrs. David Mannes, and many others. It may be worth mentioning as a practical and at the same time picturesque detail that in a large and fashionable private girls' school in New England, where the piano instruction is supervised by a well-known New York musician, the entire class is furnished with screens and required to use them.

But after all, the best argument for a new method is the practical one of personal use. Let any pianist, whatever his attainment, systematically cultivate the tactile sense for one month, and it may safely be predicted that he will thereafter never dispense with it.

## HOW TO MAKE SUMMERS MUSICALLY PROFITABLE.

BY WILSON G. SMITH.

In asking me to contribute to the symposium involving the above caption, the editor did not specify whether the "profitable" referred to financial profit or artistic progress, which of course makes considerable difference in what I might have to offer. The only way out of the dilemma is for me to accept the artistic version of the question. Experience has taught me that the human machine is like any other, and unless kept well lubricated with progressive interest, is apt to wear out. For this reason my summer work is so planned that it brings a change of thought and action from the winter routine. It is well, then, to devote the summer to supplementary work of such character as will give nerves and mind a stimulating rest from the problems of studio routine. For this reason I advise a course of reading—agreeable to the season—including not only musical subjects but those of kindred topics. There is much stimulus in the biographies of artists and musicians. The closer we get to the personal touch, the more understanding we have of great men and their work. It may seem paradoxical, but personally I find much to stimulate me in my work in reading our musical dictionaries, wherein one can find epitomized the many aspirations, hopes and accomplishings of the men who have been actuated by impulses similar to our own. Also, I believe thoroughly in enlarging one's vision and horizon by familiarizing one's self with the kindred arts of painting and literature. As a matter of mental relaxation, fiction reading has its uses and value; but it is from our essayists that one can get the best returns in the way of mental stimulus. Whatever gives us mental light, of necessity broadens our appreciation of music. For certainly the art of music is not wholly emotional and temperamental. The best musician is he whose temperament is dominated by intellectual control, and the wider his general knowledge the more comprehensive is his grasp of the fundamental principles of musical art. To acquire technic is the least of the necessary accomplishments of a musician. It is but the vehicle for the expression of the poetic, emotional and intellectual principles of interpretative art.

For students it may be well not to neglect their chosen instrument entirely during the summer months. Practice just enough to keep the artistic interest awake, but let it be more in the spirit of relaxation than that of obvious duty. Change of environment is also a desirable thing at times. To see the same things, and meet the same people, every day dulls our perceptive faculties. What all need at times is a ramp along the open and friendly road of observation. New scenes beget new ideas, and a man really does not know his own personal equation until he comes into contact with others of different views and opinions. Comparison is a real art stimulant. Get out of the rut of mere routine. It is on the main-traveled road of progress that we find out just where we stand in the procession of life. Summer then is a good and opportune time to let our mind do some main-road traveling and see what others along the highway of progress are striving for and accomplishing.

You will probably find many who have passed you, but remember that with a sturdy artistic stride and courageous spirits you, too, will eventually arrive. Besides, your journey will be lightened by the companionship of many kindred spirits.

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The ancient Jewish instrument known as a *Shofar* has a singular suggestiveness in this day when we think of the goggled gentleman who runs our automobiles and goes under the name of *chauffeur*, with his ear-cracking horn. The Jewish *Shofar* was a kind of trumpet which was supposed "to frighten away the devil."



## COMMONSENSE HELPS IN TEACHING LITTLE FOLKS.

BY MRS. KATHARINE B. HOLLISTER.

*"We do less than we ought unless we do all that we can."*

In equipping yourself for teaching the beginners in class do not fail to possess books which cover the following subjects: Musical Notation, Musical Rhythm, Formation of Scales and Chords, Ear Training, Table Practice, History of Music, Musical Biography. It is not always practical to teach direct from these textbooks. Study them thoroughly and use the material they contain, according to the requirements and ability of the little ones. Each pupil should possess a musical tablet or writing book.

Do not endeavor to teach the lines and spaces of the staff perfectly in the first lesson, the value of the notes in the next, the formation of the scales the next, etc. Divide your work for each lesson as follows:

Ten minutes Staff drill.
" " Time drill.
" " Scale and chord writing.
" " Ear training.
" " Table practice.
" " Memorizing from the blackboard.

Once a month use part of the class hour for reading a little musical history and lives of the composers. Encourage the little ones to ask questions. Have them bring written ones every week. Many children puzzle over things they forget to ask about during the lesson. So much for the class lesson; now let us consider the private lesson.

Whatever system of technic you use master it in every detail. Books of technic should not be placed in the hands of beginners, but the exercises should be dictated and form a part of each lesson from the very first. Use the metronome (every teacher should own one) and bring them up to the proper speed. Never let the pupil drag the tempo. Do all you can to cultivate a correct hand position and a good tone production. At the end of the year the pupil should be able to play with a clinging legato, a crisp staccato, and a light purling touch. If that much is accomplished you are laying a good foundation for the future. Have them play the scales one octave for the first two months. Set the metronome at 72, using quarter notes. Then commence two octaves and add eighth notes for the daily practice. Insist upon evenness and clearness, seeking to make the child express earnestness and decision. Most pupils will be able to add another octave and play triplets before the end of the year. A few may accomplish four octaves and sixteenth notes. Using short velocity exercises will help much towards this end.

There are many excellent instruction books for children. Some are suitable for those under eight years, others for those over ten, and there are a few practical for children of any age. A teacher should be able to see exactly what a child needs and, when necessary, to write out short measures if the book does not give all that is required for one pupil, or if it goes ahead too fast for another.

Do not neglect sight reading. It should be a part of every lesson. Material for this should not be studied by the child at home. The teacher should possess a collection of the very easiest duets and insist upon one being read through at each lesson. Let the pupil understand that as few mistakes are to be made as possible, but if a wrong note is struck she is to go ahead and not stop to correct it.

Encourage memorizing from the start. Let them learn a few measure hands separately, then together. Give them a very little at a time, but let that little be thoroughly mastered. Much of the material out of the instruction book can be memorized and every solo given during the year. Choose solos with words when possible; never let them be more than two pages in length, and see that they are of entirely different character from one another so as to cultivate different touches, phrasing, rhythm, etc. Every solo given should be a tone picture, and appeal to the imagination of the child. See that they interpret these tone pictures correctly.

Do not think that until a child has studied for two or three years she will not be able to play anything of interest. It is quite possible to make up a very interesting little program given entirely by first year pupils. Here is an idea for a descriptive recital showing first grade work:

In Nature's Garden.
*Sing, Robin, Sing*.....Spaulding
*On the Deep Sea*.....Steinheimer
*Early Morn*.....Lindsay

Music of Labor.
*In the Mill*.....Parlow
*Little Spinning Song*.....Ellmanreich
*At the Village Blacksmith's*.....A. H. Lange

Fairy Tales in Tone.
*Hansel und Gretel*.....Engelmann
*The Wishing Carpet*.....Bugbee
*Musical Fairy-Book*.....Sartorio

Moods.
*Jolly Thought*.....Nitsche
*Silent Wish*.....Sartorio
*Heart's Ease*.....Forest

Characteristic Sketches.
*Robinson Crusoe*.....Trill
*The Happy Farmer*.....Schumann
*Tally-Ho*.....Swift

Some will think this is a lot of work to undertake for the first year. So it is, but it is possible. Just try it. It calls for an earnest, energetic, enthusiastic teacher. One who is determined to master difficulties and succeed in her chosen work, and who knows that "There is always room at the Top."

## THE DESPONDENT VERSUS THE OVER-SANGUINE PUPIL.

BY HARRIETTE BROWER.

At first thought it may seem that the sanguine pupil is the one above all others to be desired; that the interest and enthusiasm shown by the teacher must find ready response and reflection in such a mentality. Alas, however, it may be a case of zeal without knowledge, and the result foolhardiness.

For example, you give the venturesome pupil a new piece to study, carefully going over a part of it, each hand alone, noting the various pitfalls and providing for them. You request that only a part of the piece be prepared for the next lesson—only just as much as can be profitably studied. What is your surprise on finding the whole piece brought in for the next lesson, but in such an indifferent condition that you want to hold your ears at the errors of time and tune.

"Don't you see that 'haste makes waste' in music study, as in everything else?" you say at last.

"But I wanted to do it all and surprise you; I thought you would be pleased."

Then you patiently go over it all again, pointing out mistakes in notes and time. You start the metronome and show where the rhythm is quite faulty; you find that no care was taken to count aloud or use the metronome at practice. With many cautions, you recommend more careful study. At the next lesson the piece goes better, but far from perfect, even at half the required tempo. What is your dismay when told that the piece had been exhibited the day before, at a girls' club musicale.

"Why didn't you play something you had really learned?"

"Oh, they've heard my other things, and I wanted to do a new piece."

There is nothing you can say—the mischief has been done. You feel as though in some way a blot had been cast on your reputation as a teacher; for you are sure that some of those people have made remarks on your ability, or unpleasant comparisons between the performance of your pupil and that of the other girls. You especially wished for their good opinion on this occasion. Had you imagined the girl would dare to do this thing, you might have prevented it, but now it is too late.

She plays the piece for you now, and her many errors seem to be magnified tenfold; yet she is unperturbed—the mistakes do not seem to worry her. You patiently correct and explain, until every point has been made clear. Then with caution to refrain from playing that particular piece for others until it has been thoroughly learned, your pupil departs with the promise on her lips. You hardly believe she will keep it; in fact, you hear that she has performed the same composition for friends at home. By this time, however, the piece is under somewhat better control, so you need not be so anxious about it; you make an inward resolve to prevent a repetition of such occurrences by your over-sanguine pupil. Eternal vigilance is the price of your pupil's progress and of your reputation as well.

You have quite a different mentality to deal with in the doubting despondent, one who "loves music, but doesn't think she can ever learn," and who is so self-conscious that she can hardly be depended on to go through the simplest piece before others with reasonable correctness. How greatly piano playing is a matter of character; how it reveals the inner spirit of the player!

THE DOUBTING PUPIL.

I have one of these doubting pupils in mind at this moment. She has not much aptitude for the piano, but has studied it for years. Each season she begins her lessons with the remark that she doesn't know why she does it—perhaps she had better be doing something else. She fears to play her pieces for others, as she imagines she will not do herself justice. When persuaded to make the attempt in the presence of friends, she chooses some little trivial thing, and afterwards is vexed with herself because of the choice, when others in the room who don't play any better and have not studied half so long, can sit down at the piano and perform acceptably. Fear stiffens her arms and fingers, causing her to make angular, jerky movements, which distort the contour and contents of the piece. Hearing these distorted sounds does not tend to steady her nerves nor make her playing more coherent. And so she dreads to attempt anything worth while, fearing "she may spoil it." Technically and musically, she is quite able to cope with moderately difficult music, were it not for these unfortunate doubts and fears, which seem to stand in the way of her progress.

How watchful and loving the wise teacher must needs be in order to handle this sort of mentality.

The despondent and doubting pupil can be gently encouraged and in time gradually drawn away from her foolish fears. Let her play pieces full of rhythm and life, that are quite within her capability. They ought to be learned so thoroughly that they can be recited note for note. Encourage her at all times to play for her family and others, and have her play at your student musicales. Help her to forget herself in the doing of the thing, in the pleasure she is able to give others, in the meaning of the music—in anything that will take her out of the rut of self-centered thought. Fear is the first thing to get rid of in piano playing; a wise teacher can do much to eradicate this disease by well-directed effort.

While encouragement is the keynote in handling the shy and doubting pupil, a wise repression is at times needful to hold back the over-sanguine one. One cannot become a concert player in two years nor five. It is a growth with most of us; but we are bound to reach some of our ideals after persistent effort. It is one step at a time, one difficulty after another conquered. No slipshod hurry will accomplish anything.

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## COMPELLING INDEPENDENT FINGER ACTION.

BY MAUD WIMPENNY.

Independent finger action is produced quite as much by mental direction as by incessant practice at the keyboard. Every teacher realizes how impossible it is to go ahead until independent fingering has been established. Sometimes it is wise to hold one of the pupil's fingers gently down upon the keys while the others are, permitted to play. After a short period remove your hand and ask the pupil to try to imagine that the finger is being held down by some gentle unseen pressure. In this way he will learn to send thought into his fingers and make them obey the bidding of his brain. The pupil learns to hold down one finger without effort while the others play a kind of a game of see-saw. The main thing, however, is to have the pupil get the right mental concept—get him to realize that he can pour a thought into his fingers just as instantaneously as an electric current pours into the bulb of an electric light when the switch is turned.

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He who weeps over a pretty piece of music cannot be wholly depraved. Though his heart may be covered all over with rubbish, there will be found blooming in the little openings some gentle flowers, small and crippled to be sure, but endowed with vigor enough to cause them to grow as soon as light and warmth are admitted.—Carl Merz.

## EARS THAT HEAR.

BY AUBERTINE WOODWARD MOORE.

THE boy in Norse folk-lore, who won the princess and half the kingdom by his brave efforts, was a lad accustomed to grasp the golden opportunities that lay in wait for him. He went through life with his ears and his eyes wide open, and permitted neither sound nor sight to escape him.

It is the unusual individual who can thus apply native equipments to the best advantage without experienced guidance. In the average case, the senses, as all else we possess, need fostering care to prepare them for the highest service.

This care is much more apt to be exercised in matters of vision than in those of hearing. From earliest infancy the child is told to look, and is taught to discriminate in regard to color and form. Before he has reached many years he is pretty familiar with the appearance of surrounding objects. He is rarely admonished to discriminate in regard to what he hears, and yet his environments are as full of sounds as of sights.

Walt Whitman speaks of the tones of unseen mystery that were ever about him, and that long untaught he did not hear. So it is with most people, but there are not many who, of themselves, grasp as Whitman finally grasped the exquisite meanings in the volume of sounds. This was possible for him because he was a poet, and because he lost no opportunity of hearing good music.

Even those thinkers who do not place hearing first, admit that next to seeing it is the most extensive and valuable of our senses. One great philosopher has even conceded that sounds may be so contrived as to arouse more profound emotions than can be kindled by objects of sight.

That which is conveyed to the brain by the ear is known as sound, though, in very truth, until it comes to affect the perceptive part of the ear it is nothing but a vibration of the air caused by a tremulous motion of the body from which it is propagated.

Owing to the mystery that envelopes even its raw materials, music is too often regarded as an exclusive art. If people would but consider, it would soon be recognized that there is more or less mystery about everything in life. Indeed, there is many a door to which most of us cannot find the key, but faithful endeavor will bring us at least to the threshold of numerous delightful hidden treasures.

### THE LANGUAGE OF TONES.

Every normal individual has a right to an early acquaintance with the language of tones, which is as fully a part of our native heritage as is that of speech. Primitive man groped his way dimly to utterance in both languages. Through the material exigencies of advancing civilization speech gained the earliest development, but now, at last, music has reached the high estate of which its beginnings gave promise.

Not every one possesses ears like those of Heimdal, warder of the rainbow, who could hear the grass sprouting from seed in the earth and the wool growing on the sheep's back. There is no one not physically disabled whose hearing cannot be quickened to a high degree. Nevertheless, by the time most children come to the music lesson their ears are not only unawakened, they are almost hopelessly dulled. During the period of acquiring the technical and theoretical rudiments of voice or piano work they are too apt to become wholly deadened.

### UNAWAKENED EARS.

A young girl once said to me, "My teacher tells me I must listen to my voice when I practice. I try to listen, but I do not seem to know how. I cannot tell whether I am singing true or false, or whether I am producing the tones the right or the wrong way." The poor child had gone to the singing lesson with unaroused ears, and there were so many difficulties with which she and her teacher must grapple it seemed out of the question to make amends for thoughtless neglect.

Many musical sins are committed in the name of the pianoforte, for which this unlucky instrument is not of itself to blame. In the first piano lessons the hand must be guided to a correct position, the fingers, wrists and arms trained, the eye accustomed to decipher notes on the printed page and to find their proper places on the keyboard, and the rudiments in general taught. Often the pupil has reached quite advanced mechanism before it is realized that he has not learned how to listen.

If parents were not in such haste to have their children make a pyrotechnic display on the piano that teachers fear to lose pupils if demands in this respect are not met, there might, in spite of all obstacles, be found time to remedy the early lack of ear training, it might also be said of mind training, as well.

"Make haste slowly," says the old adage, and if this could be considered in the music lesson many wrongs might be righted. If time could be taken to compel the child to listen from the beginning of his course and to discern the different nuances of tone different kinds of touch produce if he were made to think, as well as to listen, all might yet be well. The pupil might develop slowly, but his growth would have a solid foundation, and it could never be said of him that his mechanism was beyond his intelligence. Moreover, the round, warm, beautiful tone he acquired in practicing his simplest exercises would also beautify his most complicated chord and passage work, and the noblest compositions he might attempt.

### SENTIMENT AND SENTIMENTALISM.

We have long since swept past the day when the piano was regarded as incapable of expressing sentiment, and we have learned to distinguish between sentiment and sentimentalism. Let us see to it that our rising generation of piano players learn to use the instrument as a means of expressing the finest, purest, most profound sentiments.

Among thousands of piano students are found very few artistic pianists. Far better results would be attained if the aim from the outset were artistic achievement, and if the pupil were constrained to mate artistic conception with technical attainment. By such a course alone can music become the educational force for which its inherent qualities fit it.

"He that hath ears to hear, let him hear."

## TEACHING CHILDREN TO USE THE PEDALS.

BY WILLIAM BENDOW.

WITH what easy finality we say to the child,

"Use the pedal with every change of the chord."

Usually the little fellow has only a very vague conception of what a chord is. How many notes make a chord on the printed page? Sometimes two; often three, and four. Frequently the child will hold a whole note in the bass while the right hand dances about with four different chords in quarter notes above this bass. How is the child to tell whether he can hold the pedal down for the whole measure or not?

Manifestly, the whole question resolves itself into a preparatory course for the eye. It is the eye that must have been trained to *see* that these four chords are simply reduplications of the three letters of the root-chord. Here is where the training in writing chords gets its strong sanction. Writing, as Bacon said, makes an exact man. This is true even when only copying. What is more, the child must be more keenly observant in order to be exact.

Chord training by means of the eye should be adapted to the needs of the pupil. As long as the child is getting acquainted with the geography of the key of C, use only the primary chords of that key. As preliminary, use two notes in combination first. Take *c* and *e*, then *e* and *g*—in different positions of the treble and bass staves. Then *c* and *g*. Let him write them, then play them, using the pedal, so that he gets the fourfold operation of hand, foot, eye and ear at once.

### EYE TRAINING IN CHORD STUDY.

Two outstanding facts will be absorbed by the student if he is properly encouraged to look for them. The first grows out of the fact that the common chord is built by placing the third and fifth above the root. To the eye this means that such a chord, printed, gives a perpendicular impression resting on either three spaces or on three lines. The chords based on middle *c* and on the *g* above it are on lines, and the chord based on *f* (first space, treble) is on spaces. Taking the other positions of the chord, he can be trained to see that any three-note combination resting on two spaces and on a line not touching either space sounds well. Or a combination on two lines and on a space not touching either line. Take the chord of *f* in the first inversion and build it from *a* on the second space, treble. *A* and *c* on two spaces with the *f* above on the top line or even with *a* on the first added line—or *c* on the second line—above the staff. Or, the same thing holds good of lines below the *a* and *c* spaces. Write the *a* and *c* and below them add middle *c* or the *a* on the next line below middle *c* or *a* on the top line of the bass staff, or the *f* on the fourth line, or *d* on the middle line of the bass staff.

The next thing to help him in this connection is to get him to see that a combination of notes on two spaces and two lines not touching those spaces are consonant. As example, *e* and *g* on the lower lines of the treble staff harmonize with *c* and *e*, or with *e* and *g* on the upper spaces: or, going downward, the notes *b*, *g* and *e* on the space above, top space and third space respectively of the bass staff will harmonize with the original *e* and *g*.

The other outstanding fact is that when the eye, in reading from one chord to the next, sees a note in the second chord placed one degree higher or lower than a note in the first chord, he will recognize that that is a signal for a change of pedal. Similarly, if taught the use of his ears, he will *see* that a scale run of any kind is not the place for the pedal.

### AN INTERESTING COROLLARY.

As a corollary to the point just presented—the appearance of the notation—the child who is taught to write the arpeggios of the primary chords will readily apprehend that a chord which is placed, as the chord of *f*, *a*, *c* on three spaces in one octave will, when placed an octave higher or lower, fall on three lines. Beginning on the space below the bass staff the chord is on spaces; next octave, above lines; next, spaces in treble; next, lines at the top and above it, treble.

Perhaps one of the best ways to develop pedal consciousness is by showing the child when not to do. Have him hold the pedal down and play a scale. To make the sensation as acutely disagreeable as possible, use the chromatic scale in that way.

While it is true that the most delicate use of the pedal is dependent primarily upon the ear, yet for the average player, who will have to read the most of his music, this training of the eye is indispensable until such time that the student has learned to hear the chord as soon as he sees it. This, however, takes a great deal of time. Meanwhile, if this visual help is neglected, the student drops into a well-nigh ineradicable habit of indifference as to the pedal effect.

## LEGATO AND STACCATO PLAYING.

BY MARK HAMBOURG.

Good staccato and legato are very difficult to attain, and, therefore, require a great deal of study and attention on the part of the student. In passing to playing the wrist must be kept steady to such a degree that a coin balanced upon it remains in position throughout the playing of the passage. One finger must not be raised until the next descends. For practicing it may be found useful to play scales and exercises in the following manner:



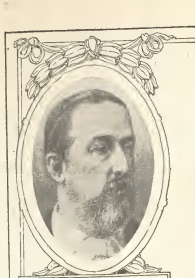
In staccato playing the best is what is known as "finger staccato," the fingers being made to spring up from the keys as quickly as possible, as though they were touching molten metal, or, in other words, "like a cat walking on hot bricks." There are various kinds of staccato playing (wrist staccato, wrist and finger staccato, etc.), but special attention and work should be devoted to finger staccato, since this is the kind most used; besides that it develops and strengthens the muscles of the hands and fingers to a very remarkable degree. In staccato as well as legato playing precision and equality are most important, and the equality must be not only in touch but in time.

From an essay on "The Piano and How to Play it" in *The Musical Educator*.

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IT is as inexplicable as it is true that to-day in America there exists just about the same indifference to the study of counterpoint that existed twenty years ago for the study of harmony. It is not surprising that the average student, who has a vague notion that counterpoint is hopelessly uninteresting should wish to avoid it; but for an intelligent teacher, who should know that it may be made most attractive, and that in essence harmony and counterpoint are not two studies, but only two branches of one great study, such an attitude is inexplicable.—HOMER A. NORRIS.





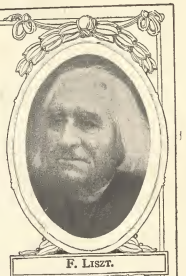
A. BORODIN.

# Liszt as a Russian Master Saw Him

## An Account of Liszt as a Teacher

### By ALEXANDER BORODIN

Translated and Arranged for "THE ETUDE" By Ellen von Tidebohl.



F. LISZT.

LISZT, a cosmopolitan of astounding culture, was great and sublime in everything he did. He was altogether unique in his pedagogic ability. A great number of famous pianists, who studied the piano under his direction, attained wide fame and were performers of the very first rank. We have only to remember several of the living artists, such as Emil Sauer, Eugene D'Albert, Sophie Menter, A. Siloti and many others belonging to Liszt's piano school.

Consequently Liszt played a great part in the development of the pianistic art and his influence upon it is hardly valued at its true worth. A writer in search of the personality of the great man will be quite astonished to find only a few sketches from his pupils on his class-method and his way of training his pupils, sketches which will remain precious documents for enlightening the past of one of the most illustrious musicians who ever lived. Consequently all notable observations coming from those who were present at his lessons are all the more valuable, as Liszt did not like to receive visitors while giving lessons. He seldom made an exception, and solely in the cases of those with whom he was in hearty sympathy and full confidence. Such a one was Borodin, the illustrious composer of the mighty group of Russian musicians at Petersburg in the second half of the last century, M. Balakirev, Cesar Cui, M. Moussorgski, N. Rimski-Korsakov and A. Borodin, who became representatives of the new Russian school. Liszt was one of the first to recognize the great beauty and high musical value of their works. He spread them over the world, performing them himself and asking other musicians to have them on the programs at their concerts. Liszt seemed to be especially fond of Borodin's music.

Borodin, who for a time was a surgeon, on his sojourn in Germany, called on Liszt and they were not slow to make friends. Liszt saw in Borodin a new brilliant star to illuminate the path of the musical future, and Borodin venerated the old man, admiring his greatness as a genius and as a warm-hearted man. He was entirely intoxicated by his kindness and geniality. Borodin called Liszt his "Grey-haired Venus at the Venusberg" in his letters to his wife—which, by the way, are the most interesting, sympathetic references on Liszt.

Borodin was lucky enough to attend a lesson given by Liszt. He saw the old man acting as a teacher, and gives a lively picture of his room and his pupils, gathered round him. Liszt was at the climax of his pedagogic activities and having the nameless something that enables one to sway the minds and hearts of his pupils, he created the bond which united them to him. Borodin gives a vivid word photograph of the master, so that the readers see him acting, speaking, walking, giving advice to his students.

The meetings of Borodin with Liszt happened three times at intervals of several years and were always of a hearty nature, as their friendship had always the stamp of the most intimate kind. The letters about these meetings are the most interesting pages written about Liszt. They were gathered by W. Stassov, an illustrious writer on Russian music and art, and published after Borodin's death. Liszt died in 1886 and Borodin in 1887. Borodin was twenty-three years younger than Liszt.

The following are parts of Borodin's letters to his wife, in which he speaks of a lesson he witnessed at Liszt's home:

### BORODIN'S LETTER TO HIS WIFE.

YENA, 12 July, 1877.

——— ——— Vera Timanov told me that Liszt had settled his lesson for Monday next at four o'clock. I decided to go to him just at the same hour, as I was anxious to know and to see how he would give his lesson to his pupils. Liszt never receives visitors while giving lessons. It was just four o'clock when I arrived at Liszt's, and strictly obeying the advice of Baroness Neinendorf I asked the servant to introduce me to Liszt, as I was the visitor invited to be present at the lesson. It was absolutely necessary to do this, as otherwise the servant would have refused to introduce me to Liszt. Entering the room I saw a young gentleman (he was a Dutchman) sitting at the piano and playing a piece by Tausig. Liszt stood near the piano. About fifteen pupils were gathered round him. "At last you are here!" exclaimed the grey-haired master, seeing me, "please, give me your hand. Well, why did you not come yesterday? I was very sorry not to have you here. I could have shown you that I am still able to play Chopin's Sonata well!" He introduced me to his pupils. "They are all famous pianists!" he said, laughing, "if not at present, in anticipation!" The group of pupils burst out into a loud laugh, without any shyness. "Do you know we have settled our lesson for Monday quite unexpected," continued Liszt, "the reason for this change was a demand of Vera Timanov, who can do with me what she likes. She wished to have her lesson to-day—there was nothing to be done—I was obliged to do so." There was again an outburst of laughter upon the part of pupils.

### LISZT'S PERSONAL ATTITUDE.

"Now, let us go to work!" said Liszt, and the interrupted lesson went on. Liszt sometimes stopped the pupils in their playing, sat down himself at the piano, gave advice in a serious way or spoke to them with real "humor," but was always warm-hearted, bringing merriness and hilarity into the company. He never became angry, never lost patience and his pupils never felt themselves hurt by his remarks.

"Please, try to play á la Vera," he repeated sometimes. He laughed heartily when a pupil could not perform a piece well, and when this latter insisted that he could play it Liszt brought him to the piano keyboard again and said, "Now, please, show us how you cannot play it!"

Liszt, although very intimate in his behavior with his pupils, was always delicate and polite in his remarks and saved their *amour-propre*.

Vera Timanov performed his E Flat Major Rhapsody, which she had prepared for a concert at Kissingen. He gave her very good advice, at last sat down at the piano and played it himself with his fingers as strong as iron. "This movement must sound like a triumph at a procession!" exclaimed Liszt as he started from his seat, took Vera by her arm, walked along the room, singing the melody of the Rhapsody.

The pupils were again brought to laughter. Vera Timanov repeated the Rhapsody and performed it exceedingly well, with all the new details, advised by Liszt.

When she had finished Liszt said to me, "Das ist doch ein famoser Kerl, die kleine Vera! (She is a famous fellow, the little Vera) and then addressed to Vera the following words, "If you perform the Rhapsody in the same way at the concert as you did recently, the greatest ovations you will receive will not be sufficient for you!"

Tears of joy ran down the rosy cheeks of Vera Timanov. Liszt patted her and kissed her on her forehead. She took his hand and kissed it. It became a habit of his pupils to kiss his hand, and he rewarded the compliment by kissing their foreheads or in giving them a short pat on their shoulders, in case he wished to awaken their attention to something.

His connections with his pupils were exceedingly hearty, intimate, very far from reminding one of the behavior of the ordinary German professors towards their students. He was like a father or grandfather to his children. Sometimes he could be sarcastic, especially while speaking of the Leipzig musicians and their school.

Liszt never chose a piece for his pupils himself. Nevertheless they often asked him if they might play this piece or another, as it had often happened that he did not allow them to continue to play a piece. "Leave it," he exclaimed in this case, "what a fancy of yours to play such a nasty thing."

### LISZT'S INDIFFERENCE TO METHOD.

He is quite indifferent to the method of tone production demanding exaggerated special motions of the arms and fingers. However he made every effort to bring about the right expression and style. His pupils are generally well-advanced pianists. They play in a quite different manner as far as the methods of employing the arms and fingers are concerned. They represent many wholly different systems and methods of training. Liszt never asks them to play after his own particular manner.

The lesson lasted two hours and a half. Vera Timanov asked him to change the day for the next lesson, as she could not practice, having to play at the concert at Kissingen.

"She is always acting in this way!" exclaimed Liszt laughing, "but, please, listen, what will happen if I do not consent to it? She always will make me act, according to her fancy."

"Now," he became serious and said to his pupils, "will you come on Saturday next?"

"Of course! we will come! Of course, we will! We will come!" was the answer of many voices.

"Well," concluded Liszt, "the lesson will be on Saturday."

It seems that Liszt has a great penchant for Vera Timanov. After one of her brilliant performances of a piece he exclaimed, "Bravo, none of you could perform it in such a way!"

The pupils started going away. Liszt accompanied them to the entrance, helping them in their dressing. Several of them kissed his hand and he kissed them on the forehead. He seems to be a great lover of the female sex (ein grosser Weiberfreund).

When all were gone he looked after them and said to me, "If you could only know what good people they are! What an intensity of life!"

"Yes, this is real life," I replied, "and you, dear master, you are the creator of it!"

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My idea is that music ought to move the heart with sweet emotion, which a pianist will never effect by mere scrambling, thundering and arpeggios—at least not from me.—*Bach.*

## SOME OLD MUSICAL LEGENDS.

BY E. N. STEAD.

Music has played such an important part in the growth of the human race that there is small wonder if a number of legends dealing with music have intertwined themselves with the long tale of joy and suffering, beauty and squalor, mischief and wisdom that makes up the history of our civilization. The following stories have been selected from Engel's *Musical Myths and Facts*. Many of them deal with the love affairs of princes and kings after the good old style of the fairy tales of our youth. There is, for instance, a Greek story of a prince who loved flute-playing more than he loved women, and consequently fled from his father's court when the time came for him to marry. He sailed from home only to be shipwrecked on an island. Here he became a gardener in the palace grounds, but the sound of his flute, played ravishingly in the light of the moon, attracted the attention of the king's daughter, who fell in love with him. His royal birth was discovered, and his misogynous tendencies overcome by the beauty of the princess, so all ended merrily with marriage bells.

Many of the stories are less aristocratic than that already given, and deal jovially with the affairs of the common people. There was an old farm house situated near the River Elbe in Holstein which was visited by a lively, but invisible, flute player. The trouble began in the cabbage-patch from whence the sounds of flute-playing were first heard. Gradually the player came nearer to the house and finally took up his abode there altogether. He pervaded the sitting-room, garret, cellar and even the bedrooms, and no one quite knew where he was going to be next. He was a jolly fellow, however, and would always play the tune asked for by the children of the house, or the servants, or laborers. Sometimes when the dairymaid was busy in the dairy she would hold out an apple in her hand and call for a tune. In a moment the apple would vanish, and the music begin. Gradually the flute-player became a nuisance. He developed mischevious habits, such as breaking the windows and turning the kitchen topsy-turvy. At midday, when the family was at dinner, it sometimes happened that the large dish of stew before them was emptied in an instant by invisible hands. The members of the family would then jump up and run about the room beating the air with their spoons. When they thought they had at least driven the fellow into a corner of the room, they would suddenly hear him playing his flute maliciously in another corner. Eventually a clever person from the neighboring city drove the unwelcome guest from the house by means of queer rhymes and smoke.

### "THE JEW IN THE THICKET."

A quaint and amusing story is that of "The Jew in the Thicket." It tells of a young peasant lad known as "Honest Heinrich" because he was as honest as he was poor. With a few coppers in his pocket he set out from his native German village to make his fortune. On the road he met a little grey man, very old-looking, who accosted him for alms. Honest Heinrich was so touched by the old man's poverty and age that he emptied his pockets and handed his few remaining coins to the beggar, and went whistling on his way.

"Hallo! Wait a bit," said the old man. "Thou art an honest fellow and I will help thee. Thou shalt have three wishes, and they shall be granted thee."

Heinrich perceived at once that he had to do with an Onnerersk—one of the little folk who live in golden halls deep under the mountains. So he touched his cap and after thinking a moment, replied:

"Well, sir, let me have a fiddle which when I play upon it makes everyone dance. And let me have a blow-pipe with which I shall be sure to hit everything I shoot. And my third wish shall be that whenever I ask a favor of anybody they shall grant it."

All these wishes were readily conceded, and Heinrich went away anxious to test his new possessions. He had gone along the road only a mile or so before he came to a thicket in the midst of which was a magic bird singing most beautifully. Nearby stood a Jew, counting money which had recently come into his possession through no desire of its original owner. Owing to the magic of the bird's song, the Jew was rooted to the ground, and unable to move. As we have already hinted, however, he had particularly good reasons for wishing to get away from the neighboring city as rapidly as possible, and on seeing Heinrich's blow-pipe he called out:

"A good piece of money I would gladly part with if thou couldst procure for me that charming bird."

Honest Heinrich promptly took his blow-pipe and instantly killed the bird. At once the Jew was free, but instead of offering the gold piece he had promised, he commenced to make all manner of excuses, and crept further into the thicket. Whereupon Heinrich took from his back his magic fiddle. At the first stroke of the bow the Jew began to wobble, and as the music increased the dancing began in earnest.

Up and down the thief danced screaming with pain as the thorns stuck into his feet and legs, but Heinrich kept on playing until at last after a wild crescendo from the violin the Jew offered all his gold if Heinrich would only stop playing. The fiddler complied, and the terrified Jew handed him the bag of gold, and made off as fast as his sore legs would permit him. Honest Heinrich went on towards the town, intending to surrender the gold to its rightful owner, but on the way he was met by a watchman, who arrested him for stealing the gold and dragged him before the judge. In vain the unfortunate young man pleaded his innocence and described how a Jew had given him the money. The judge only laughed at him, saying, "A likely story! A Jew gave you the money, indeed!" So poor Heinrich was condemned to death.

Now in that city, a public hanging was regarded as something of a festival, and was much enjoyed, especially by the women, who wept copiously all the time the criminal were being hanged, but nevertheless thoroughly relished the excitement. As soon as Heinrich was brought forth they were much moved by his manly bearing, and the judge readily acceded to his dying request that he might be permitted to play his violin once more before going to his death. The Jew, who was among the bystanders protested, but the judge ignored him, and accordingly Heinrich began to play. Immediately the whole crowd, including the judge and the Jew, commenced to dance as if they were crazy. The faster and the louder Heinrich played, the more wildly danced the mob. The judge, the parson, the hangman, the doctor, the burghers, women with children in their arms and young maids, were forced to dance with the utmost exertion. Even the dogs and the horses joined in. "Hold! stop! hold!" cried the judge. "Thy life is spared, only put aside that dreadful fiddle!"

As soon as Heinrich heard the judge's promise of acquittal he stopped playing and descended from the gallows. At the foot of the steps he discovered the Jew, and immediately threatened to give a private recital for the latter's own personal benefit, unless a true confession was forthcoming. In a moment the terrified Jew confessed to his crime, and was promptly strung up in place of Honest Heinrich, who continued his wanderings, and soon became famous.

### THE MONK OF AFFLIGHEM.

Towards the end of the eleventh century at the Abbey of Affligem in Dendermonde, East Flanders, when the pious Fulgentius was Abbot, an old monk whom no one ever remembered having seen before, knocked at the door of the monastery and announced himself as one of the brotherhood. The pious Abbot Fulgentius looked him in the face, and from what country he had come. Whereupon the monk looked at the Abbot in surprise, and said that he belonged to the house. Being further questioned, he replied that he had only been away a few hours. He had been singing the Matins, he said, in the morning of the same day with the brethren. When, in chanting, they came to the verse which reads in the nineteenth psalm, which says; "For a thousand years in thy sight are but as yesterday!" he pondered upon it so deeply that he did not perceive when the singers left the choir. He remained sitting alone, pondering over the words. Presently he heard heavenly strains of music, and on looking up saw a little bird which sang with a voice so enchantingly melodious that he arose in ecstasy. The little bird flew to the neighboring wood, whither he followed it. He had been only a little while listening to the song of the bird, and now in coming back he felt bewildered. The appearance of the neighborhood was so changed he scarcely knew it again.

When the pious Abbot Fulgentius heard the monk speak thus, he asked him the name of the Abbot and the king who governed the country. And after the monk had answered him and mentioned the names, it was found to the astonishment of all that these were the names of the Abbot and the king who had lived three hundred years ago. Whereupon the monk lifted up his eyes, and said:

"Now indeed I see that a thousand years are but as one day before the Lord."

He then asked the pious Abbot Fulgentius to administer to him the Holy Sacraments; and having devoutly received them, he expired.

## PLAYING FOR OUR FRIENDS.

ALPHA H. LIENHARD.

JEAN INGELOW'S little poem, called *The Singing Bird*, suggests the reason we so dread to play for our friends. It is the fear of making a mistake, or of breaking down. Now many of us have little musical reputation to lose (so much the better!), and very little actual knowledge or attainment (so much the worse!); nevertheless, we want, if possible, to prevent the dreaded attack of nervousness. There is a method of avoiding this sense of incapacity, though it need not necessarily take the form prescribed for me by a kindly old German professor. I had to play a long piece at a pupil's recital concert, and my knees shook throughout the performance. My teacher kept whispering to me, "Take bress, take bress (breath)," and finally when I had come to the end—for there is an end even to twenty-eight pages of music—he said, "Very good; but you must eat more steak!" Perhaps the "steak treatment" may seem a little too drastic for most people, besides being a little indirect. If so, the following suggestions may be found even more effective:

### FIVE IMPORTANT PRINCIPLES.

*First:* If you are not a capable sight-reader, never consent under any circumstances to play the simplest thing, solo or accompaniment, without having had some rehearsal beforehand—this is especially necessary if accompanying a singer or instrumentalist.

*Second:* When not playing from memory do not attempt to use old ragged sheets that are liable to slip to the floor, or to tear in turning. Use a good edition. Very often the music rack is too low, especially on grand pianos, and consequently the music looks over like a garment on a wash-line. In cases of this kind a book with stiff covers should be used as a support. It is also a good plan to stitch your music on a sewing machine about a quarter of an inch from the back, and then carefully crease each page, so that it may be turned easily.

*Third:* Select music which is of a lower grade than you play in private. Do not worry about making a good impression. The object is to give pleasure to your friends, not to "show off." You will make a far better impression by playing a simple piece with real feeling and with complete confidence, than by floundering through something more pretentious. If you really wish to contribute towards the enjoyment of your friends, it is an excellent plan to select a few pieces well within your powers, and memorize them. Even if you do not actually play from memory when your friends are present, it is better to play as much as possible from memory, and to keep the notes before you to give confidence.

*Fourth:* If you are away from home without your music, and quite sure that you cannot play well enough to give enjoyment, do not attempt to do so, but say frankly that you are not prepared. Decline gently but firmly, and let no amount of "coaxing" change your decision. Your friends will soon learn that it is not coaxing that you want. If you are prepared however, go at once to the piano, and do not hesitate to play more than one piece without waiting for some one to say, "Oh, do play another!" Play a simple piece for the first, to gain confidence. If you do this you will probably surprise yourself on your second number.

*Fifth:* Try to have enough pieces in your repertoire to be able to suit your mood. Even the best of us have moods. Indeed, a musician without moods, who always played with the cold precision of a refrigerator plant, would be intolerable. It is hard to play a light, showy, brilliant piece when in the mood for a funeral march. Do not depress your friends, however, by inflicting a dirge upon them, unless the occasion warrants it, but when in such a mood, play something quiet and soothing, with rich harmony, or well sustained melody.

These points may seem trifling, yet if carefully observed, they do much to help the nervous person to give pleasure to his friends—which most of us earnestly desire to do.

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STRADIVARIUS violins are believed by many to be intensely human. That is there are violinists who will tell you that the life of a certain instrument has been worn out by excessive playing. One writer states that the life of a Strad is less than that of a man if the instrument is constantly played upon. The violin loses its character and its vitality, which only returns to it after great care and long rest. How much of this is conjecture and how much is fact is difficult to estimate.





# The Teachers' Round Table

Conducted by N. J. COREY

For many years THE ETUDE has earnestly supported this interesting department because we know that there are times when the average teacher finds it very necessary to turn to some reliable and experienced authority for help upon important problems. This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belongs to the *Questions and Answers* department. Kindly observe this distinction. We cannot notice inquiries that are unaccompanied with the full name and address of the sender. This department is open to all readers without charge of any kind.

### BECOMING A MUSICIAN.

"1. I did not understand where the board was to be placed in the device, described in the August ETUDE, to deaden the sound in practice. Would it in any way harm the action of the hammer?

2. Have studied music by myself for six years, including harmony and history, and can honestly say that I know more about music than any of the teachers in this neighborhood. I can play fourth and fifth grade music well, and the scales in groups of four at M.M. 132. Can I develop sufficient speed to play any composition?"—G. R.

1. The lath is to be placed on the framework of the piano, directly over the hammers, so that the felt hangs down between the hammers and the wire. The hammer will then strike the cloth which will deaden the sound from the wires. THE ETUDE would not knowingly print any advice that would prove injurious to an instrument in its application.

2. Because a person is engaged in teaching music is not always a proof that he or she is a well informed musician. Unfortunately, there are many music teachers who never acquire any knowledge except what was taught them in the class room. It ought to be apparent to the student, however, that the class room is only the place where one's study is directed, and there is not time to communicate any considerable amount of information. The function of the teacher is more one of training. Aside from training, he can only guide and direct the mind in his search for knowledge. It is true that in every community there are many amateurs who are far better informed than many teachers.

Playing difficult compositions is by no means solely dependent upon the speed, in which one can play the scales. The musical education necessary for this is very complicated and complex matter.

### STUMBLING.

"1. I have a pupil who has been taking lessons for about six years, but cannot go through a piece without stumbling, although she has a good technic, having learned well all the standard compositions. Please advise. Is it a lack of concentration? Placing a mark over the notes she has played wrong does not seem to help her to correct the mistakes.

2. She is unable to memorize. Shall I insist upon her attempting it?"—L. G.

Whenever I read of this class of pupils I always feel like resorting to current slang, and saying, "You have drawn a lemon." You never can make an orange out of a lemon, no matter how much sugar you put in it. There is little question but that such brains as the foregoing are in an incomplete condition. There is something lacking in the physical construction of the organ. Such people got through the world without noticing anything. Everything has to be brought forcibly to their attention. Like everything else the stumbling habit becomes fixed. Some students actually practice stumbling with great diligence. When you go over a passage a dozen times correctly you are learning to play it. It is also true that the oftener you repeat a stumble in a given spot the more the trick of stumbling at that spot becomes a habit; as a matter of fact you are learning to make that stumble more perfectly each time you go over it. Hence the only way the given passage may be correctly learned is to take it slowly enough so that it can be played smoothly, and then gradually increase the rate of speed. The mind that fails to notice is half dormant, and never will do better until some way can be found to wake it up. If you cannot induce your pupil to notice the marks you make, even by constantly reminding, the trouble is far from the mere music study, and can only be rectified by a general waking up of the brain along all lines. Even though she has no talent for music, the failure to notice marks that have been plainly made indicates a faulty brain construction.

The only thing you can do in this connection is to keep on with your constant drill and effort to teach her to notice by calling her attention to every lapse. Sometimes, however, the failure of pupils to correct notes and passages that have been learned wrong comes from mere indolence, which, however, is hardly more than an extension of the fault I have mentioned to the entire body. This experience is not individual with you, but comes into the work of practically every person who teaches, sooner or later, and often with distressing frequency. In regard to memorizing do not at present try to have her memorize her regular work. She should begin on some exceedingly simple extract of a few measures, a single page piece for example, and a certain amount of time given daily to it until memorized. If the brain is at fault, however, memorizing may be impossible.

### CULTURED AND NON-CULTURED.

"Will you please advise me of a good way to teach the children of people in very moderate circumstances? The pupils I have are unable to take lessons as often as they should. Please do not advise kindergarten methods, or those that keep the pupil away from the piano months at a time, for such methods are quite impossible with such people as I mention. They do not think their children are learning at all when taught in such a manner. I wish to know the most practical way of teaching this class of pupils."—B. H.

I know very well the class of pupils to whom this inquirer refers. Such pupils belong to the ignorant population, and are so poor that they have been unable in any manner to come in contact with matters of culture, especially with such abstract matters as musical progress and teaching methods. Their brains are sluggish from generations of the same kind of life, and they are totally incapable of understanding any method of teaching that does not at once show them that their children are learning to play tunes on the piano. In some of the manufacturing communities there are thousands of these people, of almost entirely foreigners. There are hundreds and hundreds of conscientious teachers who are so situated that they are obliged to work among them. All the articles about advanced principles in teaching avail them little or nothing. It is absolutely useless for them to attempt anything among these people except something that will show immediate results on the piano, even though the results be very rudimentary. A little tune thumped out with one finger of each hand would mean a thousand times more to them than any amount of demonstration as to the advantages of a year's preliminary study in a kindergarten method.

The stubbornness of such minds is incredible to those who have never come in contact with them. Should you try to show them that it would be better for the child to practice two weeks on the table they would be unable to understand the reasons and would simply inform you that they were not paying to have their children taught to thump their fingers on the table. "Anybody could do that." Whatever intelligence there might be as to methods you would have to develop in the pupil as you gradually progressed, and as the student grew old enough to understand. Meanwhile, in dealing with this class you will have to meet them on their own ground to start with or you can accomplish nothing. There is no use trying to be arbitrary with them, or you will defeat everything you might accomplish. You must necessarily take them directly to the keyboard, and do the best you can in hand and finger formation and correct motion.

You will find *Beginner's Book—School of the Pianoforte*, by Presser, an excellent manual to start with. As soon as possible introduce little pieces, not more than one or two pages long. But as poor people cannot spend much money for music you will find it much better to get some of the collections, which will last the pupils for some time. *First and Second Grade Study Pieces*, by Parlow, is excellent, and also *Standard First and Second Grade Pieces*, compiled by Mathews. Treat them kindly, and do not complain of them among your pupils who have been more advantageously circumstanced, and with whom you *can* apply modern methods, and you will be able to accomplish much good without doubt.

### TALENT.

"I have a daughter nine years old, who I believe possesses a wonderful amount of musical talent. She can play by ear the same pieces her sister has learned during eight months of tuition. In six weeks tuition she can play advanced second grade music. I am not a wealthy man, and would like to know how rapidly prominent players progressed during their childhood lessons, in order to compare with my child's progress, and determine whether it will be worth while for me to spend the money for my child's musical education."—A. J.

Rapidity of advancement in music is a purely relative matter. It is always difficult or impossible to state definitely just how much a certain pupil should progress in a given time. Some progress with exceeding great rapidity for a time, and excite a great deal of comment because of it, and then suddenly seem to come up against an impenetrable wall and can go no farther, or at least only with difficulty. One sometimes also encounters the reverse of this, slow advancement followed by a period of almost incredibly rapid progress. For this reason it is always dangerous to predicate with exactitude in regard to any pupil. The progress made by the great musicians has almost invariably been very great when they were children. The infantile careers of Josef Hoffmann, Otto Hegner and Pepita Arriola are still fresh in the minds of all. These, however, are extreme cases, and there have not been many who have played so brilliantly at so early an age. Judging by the average pupil the progress made by your daughter is remarkable, and if she is as fond of music as your letter indicates she ought to have every possible opportunity. Thousands are endeavoring to prepare themselves for a professional career who exhibit no such capacity. You should see, however, that she has the very best teacher in your city. It is impossible to say from this distance whether she plays her second grade music after these few weeks with correct finger action. Oftentimes the class of music played does not indicate so much in a pupil's capacity as the manner in which it is performed. If you can find a reliable teacher in the city in which you live, one whom you can trust; you would better have a consultation with him.

### A NUMBER OF POINTS.

"1. I have a girl of five who plays pieces in the first grade. What should I do to develop her hand?

2. With a man or woman who has never studied is Grade I of the Standard Course good to use? How much technic should be given?

3. With a beginner whose hand is not well developed how soon should I begin the scales? Should they be taught before arpegios?

4. A pupil reads grade I well but her hands are so weak she cannot produce a good tone. What finger exercises can I use to strengthen her fingers?

5. How soon should I take up notation and scale writing with a beginner."—D. B.

1. With such little pupils no great effort should be made for rapid progress. The hand should be allowed to take its natural course in developing. You cannot force the development of a small child's hand because there is no extra strength back of it to sustain it. Everything is weak and immature. But playing a great deal of music in the early grades during these years is invaluable in the musical development of the child. She will become thoroughly familiar with the keyboard, and her ear more and more accustomed to tonality and music. When she grows older and stronger she will make infinitely faster progress for the early playing.

2. Nothing better can be used than the Standard Course. For technic take up the scales along the lines laid down in *Mastering the Scales and Arpeggios*, by J. F. Cooke. This is the most exhaustive and practical manual on this subject that I have seen, and should be in the library of every teacher and pupil. It will require considerable maturity of musical understanding to digest the first chapter on the history of the scale, but this need be used only with advanced pupils. Beginning with Lesson I, which, however, the teacher or pupil must not interpret in the ordinary sense of "lesson," or something to be learned in one week, the book may be begun during the first term. Some of the matter in this preparatory chapter should be omitted with tiny children, the most elementary ideas alone

being used. With all pupils topics should be selected and mastered one by one, leaving some for more advanced stages. For example, there is a classification of scale fingerings, but it would be a very dull teacher who would attempt to teach this in one lesson before the scales were known. The information should be added to the pupil's knowledge item by item as the scales are learned one by one. This may seem needlessly explicit, but I have seen so many teachers who had themselves had celebrated teachers start out with the idea that some book of technic should be learned by the pupil from end to end in exact rotation until finished, before anything else should be undertaken.

Used as the writer desires, even elementary pupils can acquire a feeling for that much vexed question of tonality. They become thoroughly familiar with the idea of key and keys. Scale markers are given, whereby pupils may be taught to construct the scales for themselves, thereby gaining a complete understanding of them. When actual practice begins they are first taken up in one octave form. Although the pupil may construct each scale for himself, and should do so with each one, yet after learning in this way he should refer to the book and gain an eye knowledge of just how they look on the printed page. You can advance your student gradually and systematically by following this compendium, selecting the topics in accordance with the pupil's ability to take them up and master them. The pupil who has mastered the material in this book will be able to successfully pass an examination in Europe or America.

This sufficiently answers questions 3 and 5 also, except that scales should be taken up before arpeggios but that the latter need not be delayed for long. Notation should be taken up at the start, and he should practice reading and writing notes while doing his first table exercises. He will be able to name them then when he first applies his exercises at the keyboard. He should write the scales as he learns them.

You do not state the age of the student in question 4. If a small child, you will have to wait until nature supplies strength by natural growth. Persistently opening and closing the hand very tightly and forcibly, repeating about twenty-five times several times a day, will do much in developing strength. You will not be able to induce your tiny tots to do much with exercises of this sort, however. Place the thumb on the table, using it as a sort of pivot, raise the second finger as high as possible and strike with force, repeating sixteen times. Take each finger in turn as a pivot, striking with the finger each side of them in the same manner. Keep the hand and fingers supple. This can be practiced at the keyboard if preferred, but can be practiced just as well on the table and save the distressing noise.

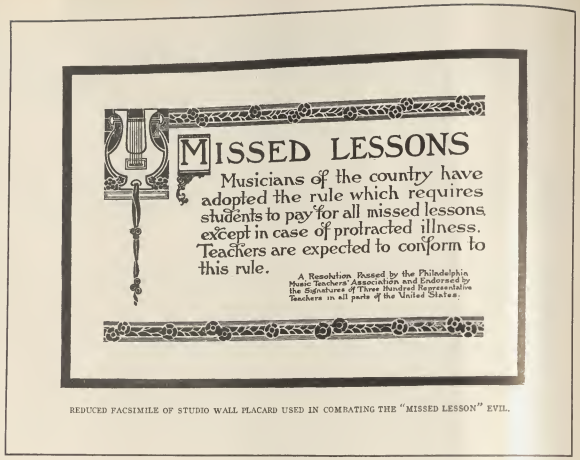
SOULFUL COMPOSITIONS.

"Will you kindly give me the names of a few compositions of about the grade of Beethoven's *Moonlight Sonata*, filled with a dreamy sort of sadness, that will contrast with pieces of the fireworks class? Something that will require a lot of soul to play well. The piano is sometimes styled a soulless instrument, and I want these things that will please throughout."—G. E.

No one who thoroughly knows the piano could ever say it was a soulless instrument, for indeed it is commonly known as one of the most expressive of instruments and amenable to the greatest variety of effects. When piano playing impresses one as soulless the fault is in the player and not in the instrument. I think you will find the following pieces suitable to your needs: Chopin, *Polonaise*, Op. 26, No. 1; *Nocturne*, Op. 37; *Nocturne*, Op. 15, No. 2; Rubinstein, *Kammenoi-Ostrow; Barcarolle in G;* E. R. Kroeger, *Arion;* Sgambati, *Nocturne in B Minor;* Schumann, *Fantasie Stücke*, Op. 12; Liszt, *Liebestraum in A Flat; Sonette de Petrarca in A Flat; Les Cloches de Genève.*

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In just the same way that almost every one has a different voice, so has almost every one who plays the piano a different touch; and just as the voice can be improved by training and practice, so can the touch be altered. It is toward the matter of touch that the earliest lessons of the pianist should be directed; for the piano is such a sensitive instrument that the improper use of a single finger may alter the tone-color of a whole passage, and since tone-color is such an important factor in musical expression, it is of the utmost importance that the student should have perfect command of the keyboard in this respect.—*Mark Hambourg.*




REDUCED FACSIMILE OF STUDIO WALL PLACARD USED IN COMBATING THE "MISSED LESSON" EVIL.

## Combating the Missed-lesson Evil

In the last issue of THE ETUDE there appeared a full account of the widespread campaign started to combat the Missed-Lesson evil. Early in April, the Philadelphia Music Teachers' Association (organized 1891) held a meeting at which a resolution directed against this difficulty which all teachers encounter, was adopted. Since then this resolution has been printed on handsome cards measuring six by nine inches, and has been placed on sale for use as Studio Wall Placards. The object of these is to inform the public patronizing these studios so that the custom of paying for all lessons missed may become more firmly established, thus enabling teachers to enforce it with more regularity and less opposition. This resolution was endorsed by three hundred active representative teachers in all parts of the United States. As one of them writes there is no real reason why the teacher's salary should fluctuate from week to week by reason of this abuse, than there is for the salary of any employee of a large corporation wavering from $35.00 to $15.00 a week because the corporation president happens to take it into his head to take a day off. THE ETUDE has received so many communications upon this subject that it can not undertake to agree to publish any more than those already received.

EDWARD ELLSWORTH HIPSHER.

My experience has been that, with so much competition from a large class of supposed-to-be teachers who have no real estimate of professional or business worth, and with so large a per cent. of parents who lack discrimination as to the quality of teaching, such a consummation is most difficult to establish. Good luck to every effort in that direction.

EVERETTE E. TRUETTE.

I am in sympathy with the spirit of the movement regarding "missed lessons," as it is a great annoyance to all teachers; but the conditions surrounding many teachers and many pupils are so varied that I do not see how it is possible to adopt a "rule" that will not require so many exceptions that it will fail to be a "rule."

WILLIAM H. PONTIUS.

One of the rules of this school is to compel students to pay for, or make up missed lessons.

GEORGE CHADWICK STOCK.

"ABSENCE FROM LESSONS EXCUSABLE ONLY ON ACCOUNT OF PROTRACTED SICKNESS." This statement is printed upon my bill heads. I find it necessary to adhere to this common-sense arrangement in order to prevent loss of valuable time.

MME. A. PUPIN.

I think I solved the missed lessons problem. I had a quarter, twelve weeks long, instead of a term, ten weeks long. The bill was sent for six weeks in advance, say from February 3d to March 15th, so many lessons per week. Patrons found it easy to pay small bills, even if they came oftener. If a pupil missed her lesson for some personal pleasure, without notifying me, it showed me she valued the pleasure more than the lesson. My time was usually wasted, and as it had been pre-engaged, I felt it should be paid for. Let teachers send smaller bills and expect payment in advance, and this habit will soon be established.

DANIEL BLOOMFIELD.

I am in hearty sympathy with your rule, and think every self-respecting teacher ought to be. It might be well to incorporate this idea in a code for music teachers.

FANNY MORRIS SMITH.

I used to lose a great deal of money when I first began teaching, especially from pupils whose parents would engage by the year, and then go South after February. I certainly do feel a sympathy with the movement.

T. L. RICKABY.

There can be no question as to the right of the teacher to be paid for lessons missed by the pupil. When the pupil arranges for lessons he practically buys so much of the teacher's *time*. If the pupil fails to take the time it is not fair that the teacher should lose by it. Teachers should never take a pupil without a distinct understanding of this much misunderstood matter. Make arrangements for lessons a contract, and a contract like any other contract which must be kept by *both parties*.

CHARLES A. FISHER.

Tuition, payable monthly, in advance, and *no* telephone in the studio—these will practically obviate the vexatious question of missed lessons.

The "Missed Lesson" campaign will be continued in the next ETUDE. So many letters have already been received that no more can be accepted for publication.



# Secrets of Artistic Phrasing

By Dr. HUGO RIEMANN

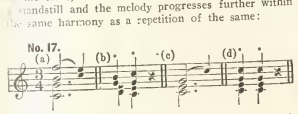
Professor of Music at the Leipsic University

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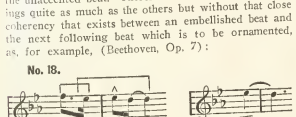
[The following is the fourth in the monumental series of articles upon phrasing written by this world renowned authority especially for THE ETUDE.—EDITOR OF THE ETUDE.]

THERE may be further added, by way of proof, that an "unaccented" beat necessarily belongs to the next following "accented" beat, a fact that was familiar to the ancient Greeks when they compared *measure* and *step*, the lifting up of the foot being called "*arsis*" and its setting down again "*thesis*". In this way they coördinated the lifting up and the setting down of the foot. And it is also very true in music that the backward relationship of an unaccented beat upon its immediately preceding accented beat plays a much less important part than the counter relationship that of the forward relationship of an unaccented beat to an accented beat. Not only did the same thinker (Momigny) formulate the principle of the upbeat relationships, but also he defined the term *feminine ending* (*cadence feminine*) for all those many cases where an unaccented value must be referred back to a preceding accented beat as belonging to it. I have given so many examples of feminine endings it would seem quite natural for someone to suppose mistakenly that motive bounds start from a relatively accented beat. But it may be assumed that Momigny was right when he stated that *the feminine ending is derived from the masculine ending* and that the two are nowise coördinated. In point of fact there are no feminine "motive formations" but simply "feminine endings," but, as can be seen, these feminine endings play a very considerable part in the ending of subdivision motives within metrical measure motives. It now can be stated with some precision that feminine endings occur:

1. At the close of a composition as a part of the same, not only when a dissonance is resolved, as in the progression from a dominant chord to the chord of the tonic, but also when the harmony remains at a standstill and the melody progresses further within the same harmony as a repetition of the same:




2. Where notes of ornamentation (auxiliary notes) such as suspensions and appoggiaturas upon the accented beat resolve on a consonant principal note on the unaccented beat. Theses notes form feminine endings quite as much as the others but without that close coherency that exists between an embellished beat and the next following beat which is to be ornamented, as, for example, (Beethoven, Op. 7):




This example shows not only a division into two notes, *f-eb and eb-d*, of fractional value, but the *eb*, which is doubly related, remains, in spite of its being embellished, the upbeat note to the second motive. In like manner in Beethoven's Op. 31, No. 2:




In performance a slight accentuation is required for the second note but this note, unlike the fourth one, is not an ending.

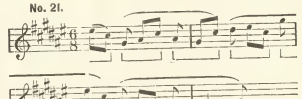
The consonant feminine endings—those within the chord—are only possible for metrical motives but not for subdivision motives. The symmetries in the first movement of Beethoven's Op. 78 will be as follows:






DR. HUGO RIEMANN.

and not:




3. Auxiliary notes foreign to the chords can never form feminine endings, that is, as related to preceding notes, but must be regarded as belonging to the next following notes; for example, the *Adagio* of Beethoven's, Op. 22:

not:




but:



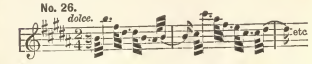

Possibly the most remarkable example in all musical literature of rhythmical complexities in the form of feminine endings is the first Variation of the B-Major Theme at the close of Beethoven's *Phantasie*, Op. 77, in which there is developed in the upper voice the following form of motive:




and makes use of consonant syncopations and tone repetitions. Hans von Bülow has called particular attention to the rhythmical motives in his edition (Cotta). It seems wise, however, that I should present to THE ETUDE readers my interpretation of these motives as they are given in my edition, and so make the difficult places more obvious:




The original notation makes the passage even more difficult of comprehension:




Since the purpose of these lines has been to make clear the necessity of a deepening of understanding respecting rhythm by means of the theory of phrasing, I have made it a point thus far to use such examples as would tend easily to make these matters clear, and, to a preëminent degree, prove the theory; but because the reader most likely has not been in the position to know the method pursued in the obtaining of these results in phrasing, I can now say that the rest of my exposition of the subject will not be so exacting in its demands upon his attention, but rather it will be my purpose to seek such clearness as will cause him to understand the principles that govern the structure of music as a whole and at the same time not annoy him by a too microscopic working-out of the details.

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## THE NEGLECTED STACCATO.

BY MAUD WINFENNY.

FEW teachers realize what a wonderful tonic the staccato touch really is. The very fact that the notes are played for such a very short period of time obliges the player to release the key in such a manner that certain muscles are exercised that otherwise have been permitted to remain dormant. Too much staccato playing injures smoothness, but a judicious amount proves most helpful.

This plan is an excellent one. Play all the scales with the regular fingering, with a finger touch, but staccato. If practiced in alternation, with the same scales practiced legato every day, the result will be a lightness and springiness that will prove most delightful and encouraging to the pupil. This applies especially to pupils whose playing is "draggy."

## THE METRONOME AND ITS USES.

BY EDWIN H. PIERCE.

A FEW weeks ago an elderly maiden lady living near borrowed the writer's metronome, and on returning it some days later, said that she had found it very efficacious until "they" became accustomed to it, when it seemed to no longer be of any use. She then went on to explain that "they" referred to some *rats*, which had annoyed her by gnawing in the walls or under the floor at night. She would make up and set the metronome to going, and the rats, being suspicious animals, would relapse into silence. This struck me as the most novel use for a metronome that I had ever heard of, and started me thinking a little as to what were really the most frequent and legitimate uses of that instrument. Certainly, I must have used it a good deal in past years, for I had owned no less than three, one at a time—when one was broken I bought another—yet I had been without one now for several days without missing it. The fact is, the uses of a metronome, though important, are occasional rather than constant. The first and most important use is to indicate the exact tempo at the beginning of a piece, or at a change of movement, without the risk of ambiguity which arises from different personal ideas of the meaning of "allegro," "andante," etc. This ought to be a method of indicating tempo, free of all chance of error or misunderstanding, yet such is not always the case. No less a composer than Robert Schumann is thought by many good critics to have given certain of his metronome marks—many of them, in fact—reading from the wrong side of the weight—taking the numbers at the lower edge instead of the upper edge, which would give a figure almost impossibly rapid, while Spohr's metronome marks in his great oratorio, *The Last Judgment*, have been altered in various ways by modern conductors, to the great improvement of effect. Composers, too, are sometimes inexcusably careless in their use of the metronome indications, especially when they have had no practical experience in orchestra work, or in conducting. Many times one sees the metronome figure of common time given in half-notes, which would probably show that the rhythm was not 1/1 but 2/2 (alla breve)—two beats to the measure—and sometimes one sees 6/8 time with the metronome unit a plain quarter-note, which is an obvious absurdity, as the beat in 6/8 time is a dotted quarter, if rapid, or an eighth-note, if the movement is a slow one.

### WHERE THE METRONOME HELPS.

In spite of all these shortcomings there remains one very valuable use of the metronome in this connection. I refer to the practice of etudes and technical exercises, in review, by advanced students. In a pupil's first study of such works as Czerny's School of Velocity, or Clementi's *Gradus ad Parnassum*, or, for violinists, say Pode's Caprices, most good teachers do not insist on any particular speed of performance, so much as on accuracy and correctness at a very moderate tempo. This is perfectly right, for the time being, but the student should be given to understand perfectly that a real mastery of these etudes involves working up to the proper metronome tempo, which means several additional years of work, off and on, before it can be reached. Sometimes this review may be conducted by the teacher in the regular course of lessons, but more commonly he leaves it to the pupil to accomplish by himself in future years, and the metronome marks furnish an excellent criterion of progress. If you have never tried it, take up some of your old studies and see if you can play them all strictly up to time!

The second use of the metronome which we shall consider is that of an aid to correct counting and steady timekeeping. There is a perennial prejudice, I find, against this use of the metronome, but I am at a loss to know how such a prejudice could arise. People say —"Will not practicing with the metronome develop a mechanical style of performance?" Frankly speaking, I do not know—I never yet met any one who had practiced with the metronome sufficiently to develop "a mechanical style of performance," and never yet knew any one who ever had met such an unfortunate individual, so I think the danger must be, as Mark Twain said of a premature report of his own death, "much exaggerated." The fact is, no teacher would set a pupil to practice with the metronome who had an exceptionally keen sense of rhythm and the power of counting time steadily, while those who lack this power always find practice with the metronome so distasteful that it is next to impossible to get them to use it sufficiently for their own good. With the great majority of pupils a moderate amount of practice with the metronome is very beneficial. It is often a matter of some trouble for the teacher to get them to realize properly that playing in time with the metronome means something more than simply to keep on playing while the metronome keeps on ticking—often it is necessary to insist on considerable preliminary practice in *counting* time as the metronome ticks—"one, two, three, four," or whatever the measure may be, before attempting to *play* in time with it. I have seen some so deficient in sense of rhythm that they could not even do this at first. It requires great persistence and firmness on the part of the teacher, but remember that without exception, the more a pupil objects to the metronome, the greater sign it is that it is needed. By the way, many of the locals of the American Federation of Musicians (commonly known as the Musicians' Union), include a test in ability to play with the metronome in their examination for admission.

A perfect metronome should beat absolutely uniform rhythm at any speed it may be set, but, unfortunately, there are some on the market which do not work up to their theory at the very high speeds, but beat right and left not exactly alike. Even these work fairly well at the moderate and slow speeds, and sometimes a clever watchmaker can benefit them by a little tinkering. In purchasing one, of course, it is best to buy only such as have a properly uniform beat.

I have not spoken of their use in the practice of scales and other technical exercises, as a criterion of speed, but this is also an important part of some good methods now in vogue.

It remains only to mention the *bell*. This attachment adds about a dollar to the cost of a metronome, and is of very little use to an advanced musician, but often is a great help with young pupils, or those having a feeble sense of rhythm, to give an idea of the recurrence of accented beats, and the necessity of properly filling up the measure.

## A CIRCULAR TO PARENTS.

BY WILBUR FOLLETT UNGER.

IF teachers would only affiliate more and compare notes they might in time agree upon some definite plan of action that would in a sense have the effect of "boycotting" any pupil unfair enough to object to the system employed by leading teachers. This may sound rather harsh, but any hard-working serious-minded teacher who has sacrificed hundreds of dollars annually, not to mention lost time and effect upon nerves, through being "easy" with thoughtless pupils will agree that it is better in the end not to fear the loss of the pupil but to stand firmly to the principle of making a charge for missed lessons and know that he is right. The following is a letter that I have had printed. I show this to all my applicants before accepting them as pupils:

"Owing to the fact that in the past years of my teaching I have been subjected to so much inconvenience and loss of money and time in the matter of missed lessons, I have decided emphatically to enforce the following rule, beginning from September 16th, 1912:

"Every pupil who contracts with me to study music *Must Agree to Take Lessons Regularly, or Pay for Each Lesson Missed*, except in the case of sickness of the pupil, in which event, or that of any other *justifiable* absence, I shall endeavor to sustain another time for that pupil, provided I am notified beforehand, and arrangements made to that effect.

"I regret the apparently commercial tone of this letter, but I feel the reasonableness of my position will appeal to any logical mind. Time is part of the teacher's stock in trade; when the pupil is detained by a teacher *A Specific Period of a Certain Day is Reserved for That Pupil Only, Purpose*, even though the pupil does not come for a lesson. Is it therefore fair or business-like that the teacher should lose for lessons not attended through no fault of his? Few persons realize that while music with the professional is the pursuit of an art, it is also the means of a livelihood, and, as such, should be respected. The sentences the excuses offered by pupils for missing lessons would be amusing, were the matter not so serious! Because the pupil 'could n't practice on account of company,' is the teacher responsible? Because the teacher's car broke down, or because the day is rainy? Should the teacher be the loser because of a theater engagement, teary school work, *et cetera*, *ad nauseam*? When physicians, dentists and lawyers refuse to suffer financial loss if patrons fail to keep appointments, why should not music teachers? Then, considered pedagogically, the practice of missing lessons, greatly interferes with the teacher's carefully laid plans, and interrupts the otherwise smooth progress of the pupil.

"It is therefore understood that if I do not hear any objections from you at this time regarding this matter, you agree with and accept the above conditions.

"A copy of this letter is sent to each and all of my pupils, and I trust it will be received with the fair spirit in which it is sent."

THE pupil who begins by knowing more than his teacher ends by knowing less. There is no sense in being, as Mrs. Malaprop said, "As headstrong as an allegory on the banks of the Nile."

## DEVELOPING ELASTICITY IN THE WEAKENED FINGERS.

BY GODFREY BUHRMAN.

IT is a fundamental law of human nature that whatever remains unused will soon become unusable, whether faculty of mind or body.

We have always been taught that the pianist's greatest enemy is the weakness of the third and fourth fingers; and we have very largely offered ourselves our sympathy, and then gone ahead to do our best against the (supposed) odds of the two weaklings. True, Schumann wanted more than sympathy, and in his haste got—destruction. We were glad he was driven from his piano to his manuscript; but we took warning, and reverted to nothing more than his predecessors had employed to overcome the supposed inherent defectiveness of the maltreated third and fourth. And we have pretty largely been sticking to our five-finger exercises ever since.

The writer once hurt the end of his first finger, and had to play without it till it got well. Some weeks later. Finally one day he tried to use it again after the pain was gone, and lo! it was as stiff as a doornail. This was, of course, to be expected, but the incident started some thinking: If the index finger gets stiff when unused, why is it that the third and fourth have not the same privilege?

Most of us have a hand divisible into three distinct parts—a thumb, an index finger and "some others" thrown in to fill up. The thumb we use most, the index we use next, and the "some others" we use but a very little. Of them the second is most used, the fourth next, and the third least of all. (Of course, speaking of daily use, not piano playing.) Then why blame it if it is the weakling? Why not *set it to work?* So we put it to use, just plain common use.

Was a coat to be buttoned? It was done with the thumb and third finger, and not the first. Was a door to be opened? The knob had to be turned by the thumb and same finger. When a pen or pencil was to be used the third finger was employed, when a window was to be opened the same finger was used; and so on *ad infinitum*. In every possible action of the hand, the third, and occasionally the fourth finger, took the place of the strongly developed first; and only in thoughtless moments did the index finger perform its usual functions. If work and exercise develop strength and agility, the determination was that they should do so for those two poor weakened fingers. In spite of the physiological construction of the muscles and ligaments controlling the third finger, that finger should receive its proportionate share of exercise; more than that, had we not better say *because* of this physical construction, the finger should receive even more than its due share of work.

The result was astonishing. It was proof positive of the proposition that the weak fingers are not really weak but are stiff from disuse. The application of work, work, work, and yet more work, is all that is necessary to rid the pianist of three-fourths (to put it mildly) of the trouble with his third and fourth fingers. Experience is the guarantee. Use the third finger for everything. Use it when you dress in the morning, use it when you open the door to go downstairs, use it when you move your chair in place, use it when you open your mail, use it when you pick up the knife and fork; use it at every time and in every place. Never forget to use it. Be forever at it. Even when you must use the whole hand for large objects, feel the grasp from the third finger more than from the first. Make it do more than its share till it grows to full maturity.

And apply this to your practicing. Don't play chords and figures in the easiest way possible, but play them in the most difficult. The easy way is already easy enough; it is the difficult way that gives the trouble. Play the chords using the third and fourth fingers, instead of the easiest and most natural way; play figures whenever possible with the weakened fingers; and even the running passages; utilize them for the special development of the neglected digitals. THE EASIEST WAY MAY BE BEST FOR TO-DAY, BUT IT SURELY WILL BE WORSE FOR TO-MORROW. Remember in all practice to search out these stunted fingers and give them their chance to mature. They deserve it; and will abundantly repay you for all you invest in them.



# How Music Has Impressed Some Great Minds

By FREDERIC S. LAW

### GOETHE'S SENSIBILITY TO THE REACTION OF MUSIC.

OF late scientists have begun to take note of the visual impressions excited by tones—pictures, images, colors, landscapes, etc. Thus far, for the most part, the accounts of such phenomena have been taken as exaggerated modes of speech, as rhapsodical expressions designed to serve as poetical comparisons to heighten the effect of music as music. One of the great minds of the world, one, too, that was peculiarly sensitive to the reaction of music, Goethe, says in a conversation with Eckermann:

"It is remarkable whither the present highly developed tone- and mechanical devices (this was in the year 1827) and our modern composers' works cease to be music, and go beyond the limit of human sensation, and such sensations can no longer be judged by mind and heart.

"Still the *Allegro* is not without character. This constant turning and whirling about brought the witches' dance on the Blocksberg before my eyes, and I therefore found an idea to which I can refer this strange music.

"Musicians themselves, owing to their stronger associations with auditory impulses, are less liable to be thrown out of balance, yet Robert Schumann gives a typical example of these phenomena. His letters and criticisms are full of passages in which he takes them as self-evident—not, as is generally assumed, as merely figurative and highly imaginative poetical language, but as objective images actually impressed on the retina of the eye, *e. g.*, of some études by Szymanowska he says, "They are tender blue wings that weigh downward or bear upward." Of a collection of compositions by Liebl: "The most prominent color of the whole set is a cheerful blue throughout; it is but seldom that it assumes a paler, grayer hue in its descriptions.". These are comparisons by means of color; in speaking of a trio by Hiller he abandons himself to landscape: "For several minutes it seemed to me that I stood in a grain American forest under gigantic leaved plants among which were curling snakes, while over them fluttered silver pheasants; such were the remarkable pictures that the trio excited in me by its singularity."

### HEINRICH HEINE'S IMPRESSIONS.

As might be supposed, Heinrich Heine was particularly susceptible to the appearance of "music phantoms." which is the name given by scientists to such visions as are evoked by the agency of music. In his *Florentine Nights* he gives a description of the sensations awakened by the playing of Paganini, which is one of the most graphic that our subject has to offer:

"So far as I am concerned, you know my musical second sight—the gift that I possess with every tone I hear see a corresponding tonal figure; thus it happened that with every stroke of his bow Paganini brought before my eyes visible forms and situations which were like a colored shadow play, in which by virtue of his violin playing he enacted the chief role. Even with the first stroke of his bow on the strings the coulisses around him changed; he suddenly stood alone with his music stand in a cheerful room that was decorated in a taste particularly gay; with highly ornamented furniture in a pompadour; everywhere were to be seen small mirrors, gilded cherubs, Chinese porcelains, a delightful chaos of ribbons, garlands, white gloves, tattered tulle, false pearls, diadems, and such adornments as one finds in the boudoir of a prima donna. Paganini had changed his appearance, and much for the better: he wore knee-breeches of lilac satin and a white waistcoat embroidered in silver, a coat of light blue velvet with gold buttons, etc."

That seer of things from the realm of the supernatural, E. T. A. Hoffmann, speaks of being transported by Haydn's symphonies into "invisible green hedges," or in their music he sees "youths and maidens sweep by in circling dances, laughing children spying behind trees, behind rose bushes, pelting each other with flowers."

### MUSIC AND COLOR.

To many color is the most characteristic fact in the hearing of music, though it will be perceived that it is a prominent feature in all the examples thus far adduced. Perhaps the most remarkable instances of colored audition are those given in a passage in the autobiography of Ludwig Ganghofer, from which it will be seen that with him that the sensation of color not infrequently annulled the sensation of hearing. He relates the following reminiscences of his childhood:



THE LATE FREDERIC S. LAW.

"When Herr Kerler improvised on the organ in varying keys the whole church often suddenly became of a deep uniform color to my eyes; everything appeared suffused with a red or a light golden, or with a superb blue. This always lasted but a few seconds and then faded away. Generally I saw but the one hue, and when that disappeared I saw everything as it was in reality. But often it happened that when the key changed by a sudden transition the color changed with equal rapidity into another that glowed with even greater brilliancy. This color-play during the hearing of good music grew more and more pronounced in later years. When I play Haydn's first trio with my children, toward the end of the first movement the music page assumes a dull red violet hue; if we continue into the *Adagio cantabile* without interruption this changes into a deep steel blue."

### HOW WAGNER WROTE.

This is a very interesting example of the case in point; that is, the taking up of the sensations of one sense and directly translating them into those of another. With Wagner as we know him the case seems somewhat different. It would seem that he conceived music in terms of poetry, or vice versa, rather than seeing it depicted objectively as form or color to the eye, though no doubt this phenomenon was also present. He could gain no inspiration from the poetry of others and wrote all his own librettos; *Tristan und Isolde* he wrote and composed simultaneously—that is, as the text was written the music was created in the same instant.

### THE VISION OF SCHUMANN.

Neither is the phenomenon of telepathy unknown in these singular experiences. Schumann was once playing a Schubert march with a friend and suddenly asked him if he did not see strange shapes before him. "Of a truth, I did," he replied. "I found myself in Seville, but more than a hundred years ago—among promenading Dons and Donnas with trains, pointed shoes, poigniards, etc."

"Strange," returned Schumann, "our visions were identical to the very city!"

Franz Grillparzer, the dramatic poet, had reason to thank the revivifying power of music in the case of his great trilogy of *Medea*. He had worked it out more than half in his head when he was prevented from going on with it by many hindrances—his mother's death, illness, travel, domestic contrarieties, etc., until years had elapsed; then when he essayed to finish it he found that he had forgotten the plan he had formed and was unable to go on with it since he had made no notes of his scheme. During the earlier period he had played the classical symphonies on the piano with his mother while his mind was deeply engrossed with the framing of his play, and it so happened when in later years he took them up again he found that the strains of Haydn, Mozart and Beethoven brought with them the forgotten scheme in all its details. Their influence revived what he had thought was buried beyond recall and he set to work and finished the play.

Dr. Pedrone, of Padua, notes that one of his patients not only experienced separate keys as of different colors, which is not an uncommon occurrence, but that every instrument appeared as a different color. Thus, he heard the piano as blue, the clarinet as red, the saxophone as yellow, the guitar as a golden yellow, the kettle drum as a chocolate brown.

## THE PASSING OF F. S. LAW.

IT is with great regret that we have to announce the death of Frederic Stanley Law, who is well known to our readers through many valuable contributions to this and other musical magazines. Mr. Law was born at Carlisle, Pa., January 6, 1849, and died in Philadelphia, May 28. He early showed signs of great musical ability, but beyond a few lessons in fingering given by his mother on a little old melodian, the only available instrument, he received no instruction. On entering the Dickinson Seminary, Williamsport, however, he had a more complete musical education. At the age of fourteen he was organist of a church in Carlisle, and held that position for three years. On graduating from the seminary, he was offered the professorship of music in that institution. Two years later he resigned in order to come to Philadelphia. He received further instruction from Dr. D. D. Wood and Charles Jarvis, two of the ablest musicians of that day. He also studied singing with Mme. Seiler, and later became a teacher in her school of vocal art.

For many years Mr. Law steadily devoted himself to teaching, playing, musical composition and journalism. Apart from his musical work, however, he was an ablelinguist, and had an excellent knowledge of French, Italian, German and Spanish. These accomplishments naturally stood him in good stead in his journalistic work, and one of his most important works has been the translation from the German of Hans Sc..midt's work on the pedals of the pianoforte.

Mr. Law had many warm friends and admirers, all of whom were deeply grieved when it became apparent about five years ago that Mr. Law was suffering from the worst affliction a musician can know—deafness. In spite of this, however, he kept on with his work as far as he could, although he endured much suffering. He was a sincere, kindly, earnest worker in the field of music, and will be greatly missed by all who knew him, either personally or through his writings.

ABOVE all things, parents, do not say to your child's music teacher: "Can't you give Minnie some more pieces instead of all those scales and finger exercises?" and then add, like a covert threat, "We heard Florence, from next door, play such a lot of pretty things the other day." It is almost the same as telling him that unless he does as you wish, and not as he, who has made musical instruction his life study, thinks best, you will take your child out of his hands and engage Florence's teacher for her. It may demoralize him unless he is a person of strong individuality, and may greatly retard your daughter's musical progress.—*Gustav Kobbé.*

## Study Notes on Etude Music

By PRESTON WARE OREM

FANTAISIE—IMPROMPTU—C. MOTER.

The term *fantaisie* and the term *impromptu* are in music very nearly synonymous, a *fantaisie* being a composition in unrestricted form and an *impromptu* being a piece written in *extempore* style. An examination of pieces by good writers bearing either of these titles, reveals the presence of a very definite formal design on the part of the composer. Chopin's *Fantaisie Impromptu*, for instance, is an elaborate *song-form*. Mr. Moter's *Fantaisie Impromptu* is in a sort of free *rondo-form*, very effectively worked out. Both in form and content this piece tends rather towards classic models. It merits serious study, and it should serve as an admirable vehicle for the cultivation of the art of singing on the piano, pure tone production, and an expressive manner of delivery. Technically, it should come within the range of a player well past the intermediate stage.

PENDANT LA VALSE—TH. LACK.

Theodore Lack, the popular French composer, born in 1846, has made a specialty of brilliant and individual pianoforte pieces of various degrees of difficulty. He has been a very prolific writer, and is still active. *Pendant la Valse* is a fine example of his style. It is real pianoforte music, at once scintillating and sonorous, lying well under the hands, with highly characteristic passage-work. The first section, with its tinkling, broken octaves, should be taken swiftly, in a brilliant manner. The middle section, with its broad baritone melody and chromatic ornamental work, should be taken more slowly, with dignity and elegance. This is a fine recital number.

BARCAROLE—G. EHRLICH.

This is a graceful and polished effusion from the pen of a modern German writer, talented and well-schooled. This composition will require considerable technical fluency, and a refined style of delivery. It is a fine teaching piece for a student somewhat advanced,

LA FIESTA—E. J. DECEVÉE.

Mr. Decevée's portrait, together with a brief biographical sketch, will be found in another column. *La Fiesta* is his most recent composition. Owing to the necessary similarity of rhythm found in all *tarantellas*, it is difficult to write with originality, but Mr. Decevée has really something new to say, and he has evolved a bright and cheerful number which should prove a pleasure to practice, and a success as a recital number. In a *tarantella*, a certain rapidity of execution is always demanded, but clearness and accuracy should never be sacrificed to mere speed. In pieces of this type, steadiness is needed also, and but little freedom of tempo is allowable.

JUNE TWILIGHT—R. R. BENNETT.

This attractive drawing-room piece introduces to our readers a promising young American composer. The flowing and expressive melodies are tastefully harmonized and the general effect is full and rich. This number should be played in the style of a *song without words*. The piece is rather slow, and much freedom is allowable.

GARDEN OF GIRLS—J. W. BISCHOFF.

J. W. Bischoff (1850-1909) was a noted blind American musician, a successful singing teacher, pianist, organist and composer. He wrote more than 150 songs, anthems and pianoforte pieces. His *Garden of Girls* is a clever *scherzo* in *schottische* rhythm, very graceful and characteristic. Mr. Bischoff's compositions are all melodious, and display good taste and sound musicianship.

THREE LITTLE CLASSICS—ARR. BY A. SARTORIO.

The many imperishable gems from the works of the great classic masters should become familiar to students, when possible, in the early stages of their musical education. It is possible, in many cases, to present these excerpts in simplified form without impairment to their content. Mr. A. Sartorio, by reason of his long experience as a writer and educator, is peculiarly well-equipped for a task of this nature.

The *aria* of *Orpheus* in Gluck's opera of the same name, contains a melody of wonderful beauty and simplicity, full of true pathos. Mr. Sartorio's arrangement is well done, and true to the original version.

*Premiere Valse* contains the first two themes from Schubert's Op. 9. The dances of Schubert serve to display his fordness for folk music, and the fluency and fertility of his melodic invention. The second of the themes here given is the well-known *Schnsuchts* (Longing)—*Walzer*. The present arrangement is well adapted for small hands. In his *Soirees de Vienne*, Liszt has elaborated some of these Schubert waltzes into large concert numbers.

Schumann's *Slumber Song* is one of the most charming of all pieces of this particular type. In the original, it is not very easy to play. Mr. Sartorio's arrangement brings the piece within the powers of the young players, preserving the melody and the harmonic structure intact.

JOLLY BLACKSMITH—HUBBARD HARRIS.

A lively and effective teaching piece taken from a new set, just published. Mr. Hubbard Harris is a well-known and successful American composer and organist, who has not been represented previously in our music pages, and whom it is a pleasure to introduce to our readers.

PIPER IN THE WOODS—P. BROUNOFF.

A quaint and characteristic number, from Mr. Brounoff's new *Oriental Suite*. It illustrates the fact that local color and originality may be obtained frequently by comparatively simple means. Note the use of the older form of the minor scale (without raised seventh), also the open fifths in the accompaniment.

SUNNY DAYS—SPANISH WALTZ. BRAVE HEARTS—POLISH MAZURKA—CHARLES LINDSAY.

These are two characteristic dances, very decided in rhythm and pleasing in melody. For second grade teaching or recital purposes they will be found very satisfactory. For pieces of such early grade they are remarkably full of color. There is always something alluring about the Spanish waltz rhythm and the *mazurka* suggests vigor and action.

GITANA (FOUR HANDS)—C. HEINS.

A good light duet number, well-suited to the summer season. Carl Heins is one of the best known German writers of music of the drawing-room type. *Gitana* is equally effective either as a solo or a duet.

LOVE'S OLD SWEET SONG (VIOLIN AND PIANO)—MOLLOY-BANNER.

J. L. Molloy (1837-1909) was a gifted amateur, some of whose songs, notably *Love's Old Sweet Song*, have enjoyed considerable vogue. This number, as transcribed for violin and piano by the well-known *virtuoso*, Michael Banner, makes a beautiful recital solo or *encore* piece. As played by Mr. Banner himself, it never fails to evoke enthusiasm.

PETITE MARCHE (PIPE ORGAN)—DUBOIS-ROGERS.

In the original this is a piano piece, but as arranged for organ, by Mr. James H. Rogers, it is remarkably effective. Although Mr. Th. Dubois is more particularly known as an organist and composer for the organ, he has written many successful piano pieces. *Petite Marche* will make a good recital number or closing voluntary.

THE VOCAL NUMBERS.

The many admirers of the songs of Tod B. Galloway will welcome his most recent composition, *The King of Dreams*. This song is much on the order of Mr. Galloway's very popular number, *Gipsy Trail*.

Mr. H. W. Petrie's *Star of My Heart* is another new song, which should achieve much popularity. It has a refrain which seems even more catchy than that in his successful love song, *Until the End of Time*.

---

Every complete sentence has its noun, verb, and their modifiers. The relative importance in meaning of such words is expressed by a good speaker by great variety of intonation. The relative value of notes in a page are equally varied. The average phrase should commence with a subordinate accent, gradually increase (crescendo) toward some high note of some principal measure-accent near or beyond the middle of the phrase and decrease toward the end. There may be two climaxes of unequal importance in one phrase, and there is nearly always a series of phrases leading towards a climax, and forming a separate "period" for each division of a piece.—*W. H. Sherwood.*

## Well Known Composers of To-day



E. J. DECEVEE.

Mr. Decevée was born in Brooklyn, N. Y. At eleven years of age he commenced the study of music with his mother. Later he studied for several years with S. B. Mills. In 1884 he entered the Conservatory of Leipsic and remained there for three years studying under Zwintscher, Weidenbach and Jadassohn. At the same time he took a course in philosophy and German literature. One year was spent at Dresden studying under Janko. During this year Mr. Decevée also took up the study of the history of art. Two years more were spent in Berlin, where he studied with Robert Klein and Otto Tiersch, doing special work in the same time in philosophy and German literature.

When the subject of our sketch returned to Brooklyn he became organist of the Bedford Avenue Baptist Church, and taught in the city of his birth for several years. Later he went west to Sioux City, Ia., where he became organist of the First Congregational Church. When the Harrisburg Conservatory of Music was established, in 1896, he was called to take part of the piano and theoretical departments. He is now organist of the Zion Lutheran Church and conducts a large and widely known choir. Mr. Decevée is now the Director of the Harrisburg Conservatory. During one season he conducted a course in musical æsthetics in Dickinson College.

His compositions are marked by a fine melodic feeling and are distinguished for their absence of triviality and commonplaceness. His best known works are: *How Sweet the Moonlight Sleeps*, *Terpsichore Polacca Gracieuse*, piano pieces, and the sacred song, *O Jesus, Thou Art Standing*. He has published recently some new songs and piano pieces.

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CLEANING UP MUSSY OCTAVES.

BY MAUD WIMPENNY.

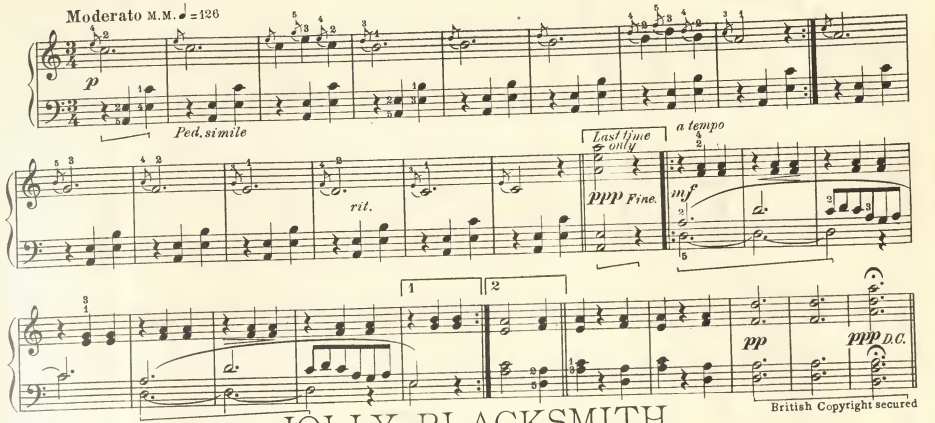
Mussy octave playing is unforgivable. It may easily be remedied if the proper methods are taken. Sit squarely before the keyboard with the wrists held level or slightly below the level of the keyboard. Place the hands upon the keys in any convenient octave position and press them gradually inward on the keys toward the instrument. The wrists should be held as loosely and freely as possible. While the hand is in this position raise the wrist as high as it will go with the fingers still upon the keys. Slowly return to the original position.

Play the octave C with the right hand at first slowly and then gradually quickening the tempo. Then play the octaves up and down for one octave with loose wrist and with smooth and easy action. After this play all the octave forms in all the major and the minor scales. Watch the wrist motion very carefully and see that there is no tightening of any kind. Play for a time with the wrist held high and then with it held on the level of the keys, to avoid the strain that sometimes accompanies a single position.



# PIPER IN THE WOODS

PLATON BROUNOFF




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# JOLLY BLACKSMITH

HUBBARD HARRIS



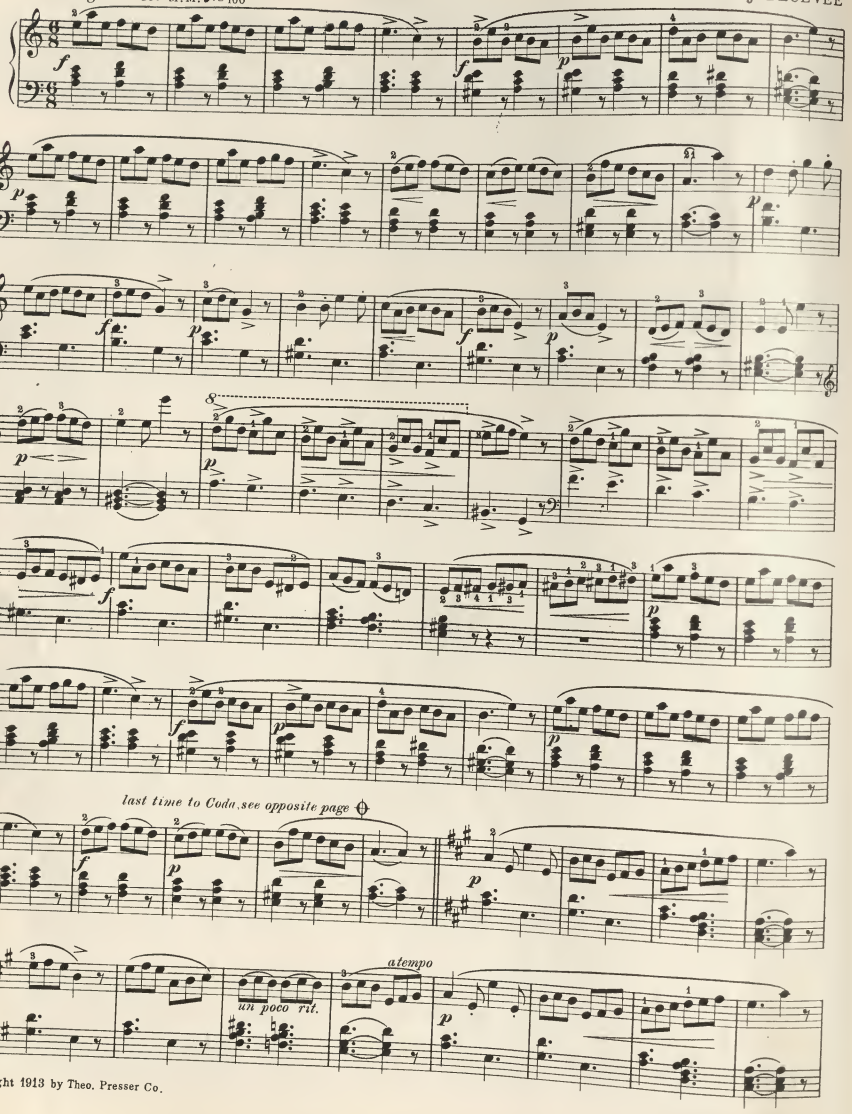

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# LA FIESTA

## TARANTELLA

E. J. DECEVEE

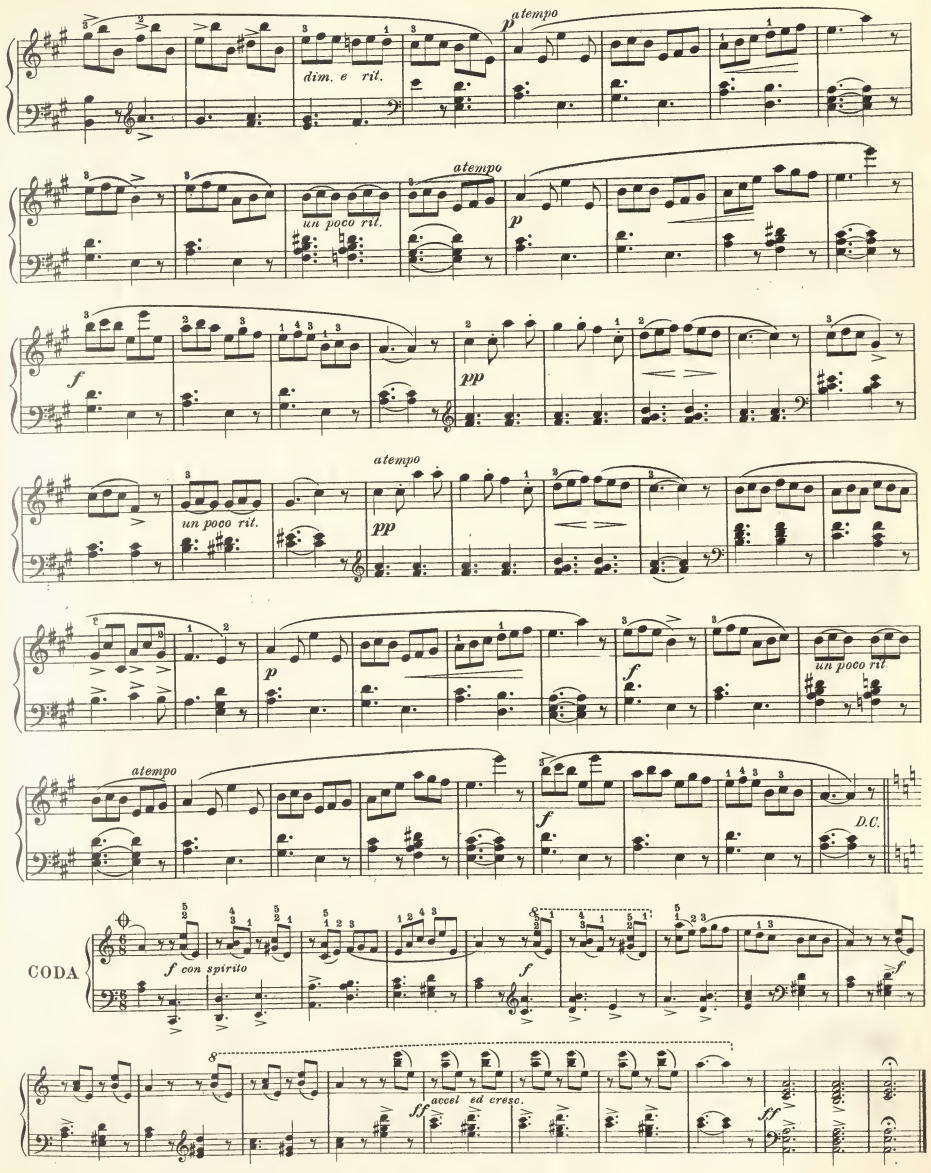
Allegro molto M.M. ♩.= 160




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# PENDANT LA VALSE

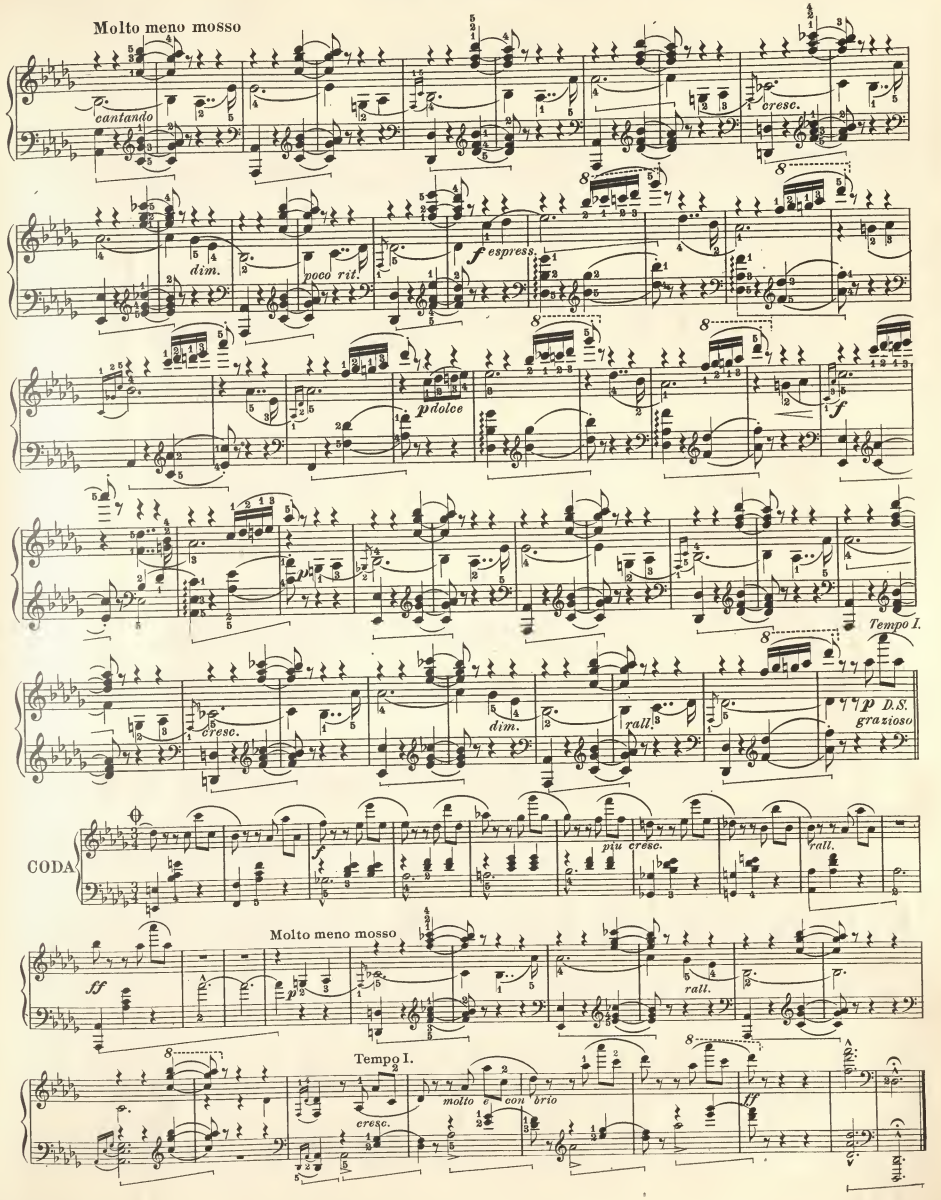
## CAPRICE

THÉODORE LACK




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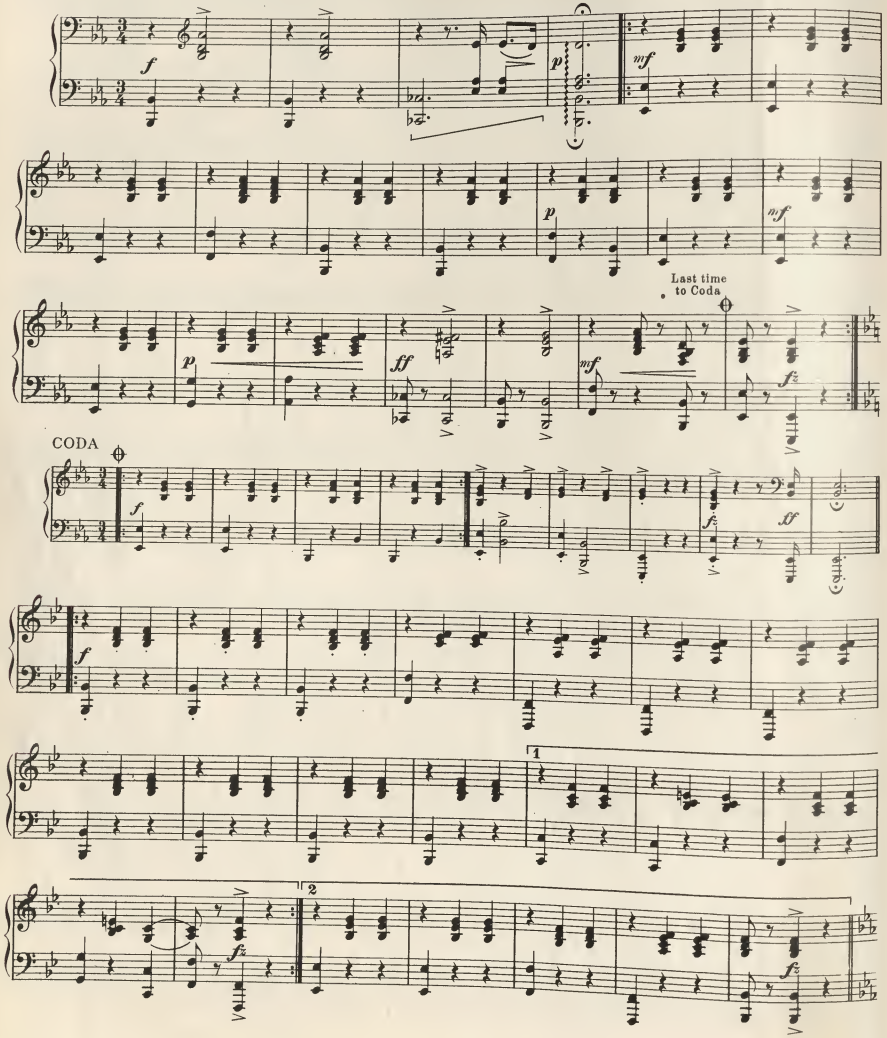
# GITANA

MAZURKA BRILLANTE

SECONDO

CARL HEINS, Op. 156

Allegro non troppo M.M. ♩= 126






# GITANA

MAZURKA BRILLANTE

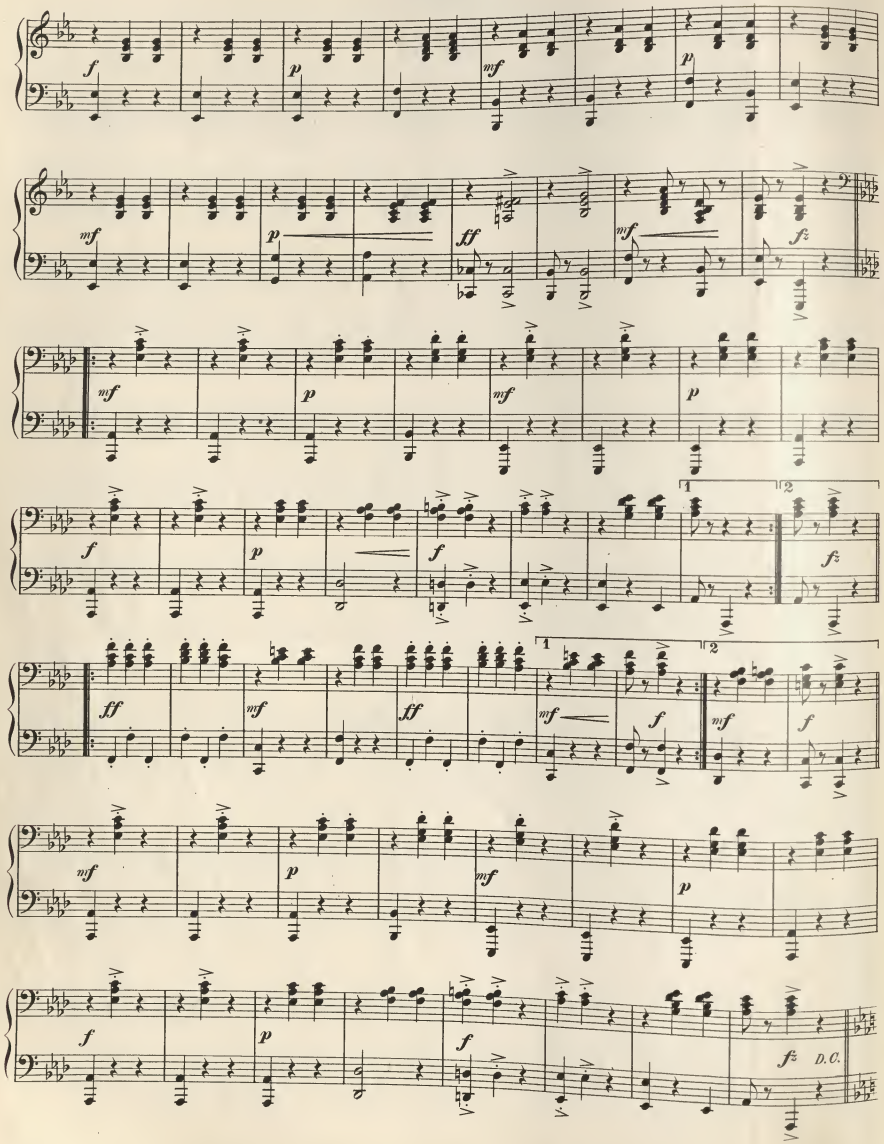
PRIMO

CARL HEINS, Op. 156

Allegro non troppo M.M. ♩= 126

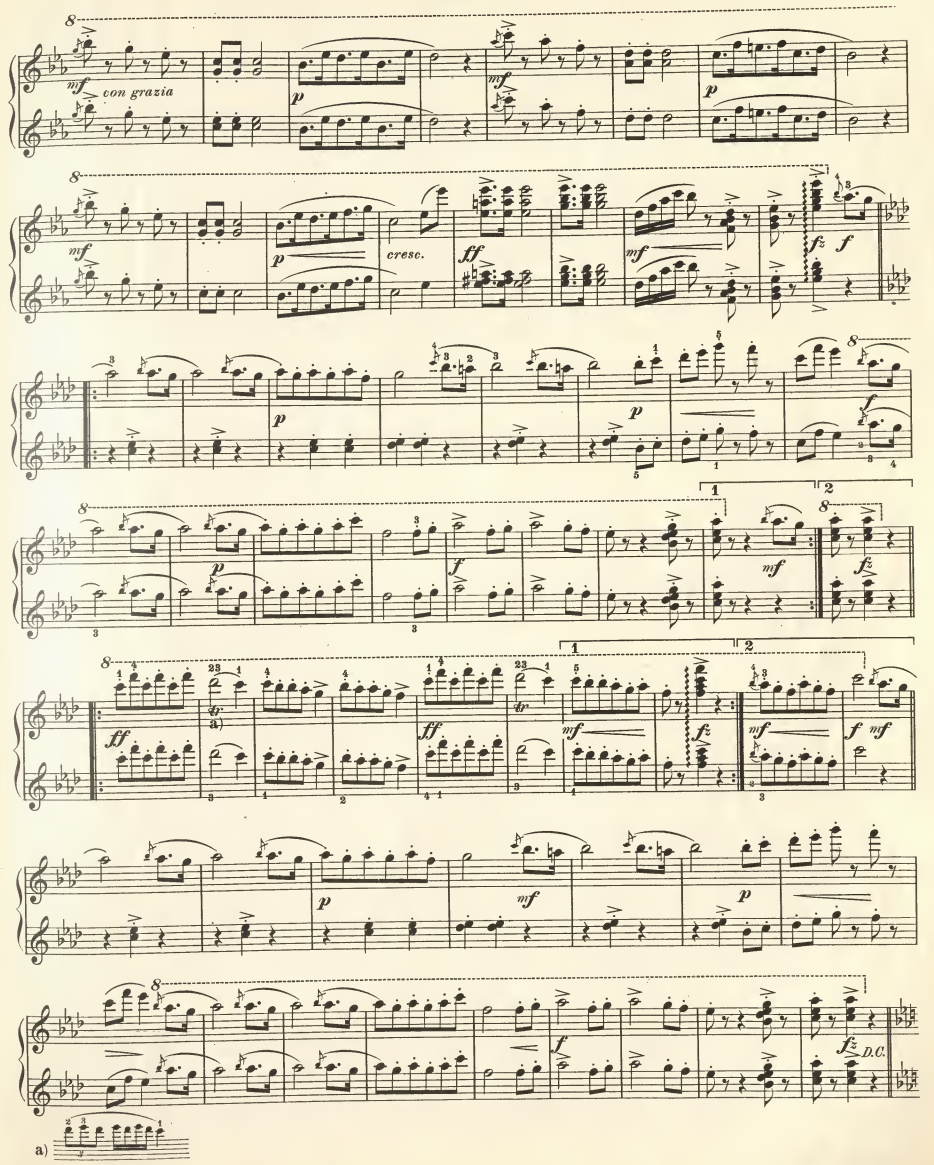


SECONDO






PRIMO



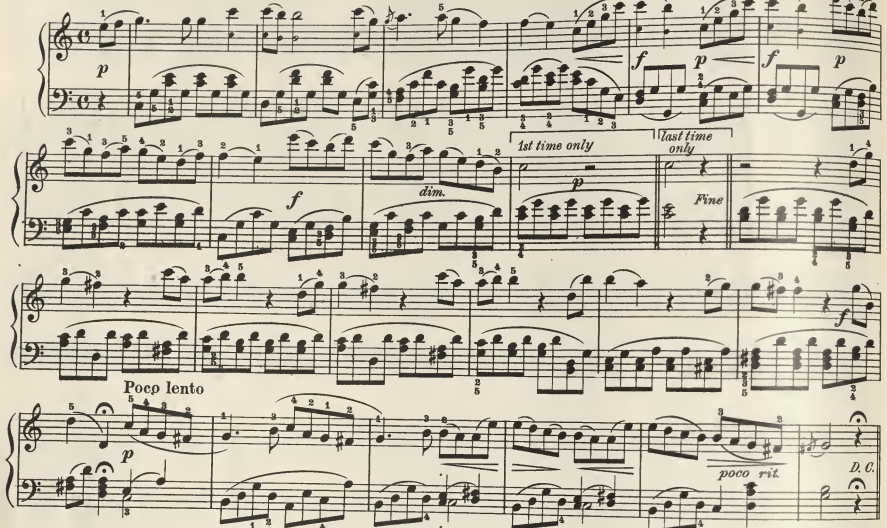
# THREE LITTLE CLASSICS

Arr. by A. SARTORIO

## "I HAVE LOST MY FAIR EURYDICE"
from "ORPHEUS"

CHR. W. GLUCK

Andante con moto M. M. ♩ = 84




## PREMIÈRE VALSE

FR. SCHUBERT

Vivace M. M. ♩ = 144




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## SLUMBER SONG

R. SCHUMANN

Allegretto M. M. ♩. = 63




## BRAVE HEARTS - POLISH MAZURKA

CHAS. LINDSAY

Tempo di Mazurka M. M. ♩ = 126




Animato




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## SUNNY DAYS - SPANISH WALTZ

CHAS. LINDSAY

Allegro M. M. ♩. = 54




Animato







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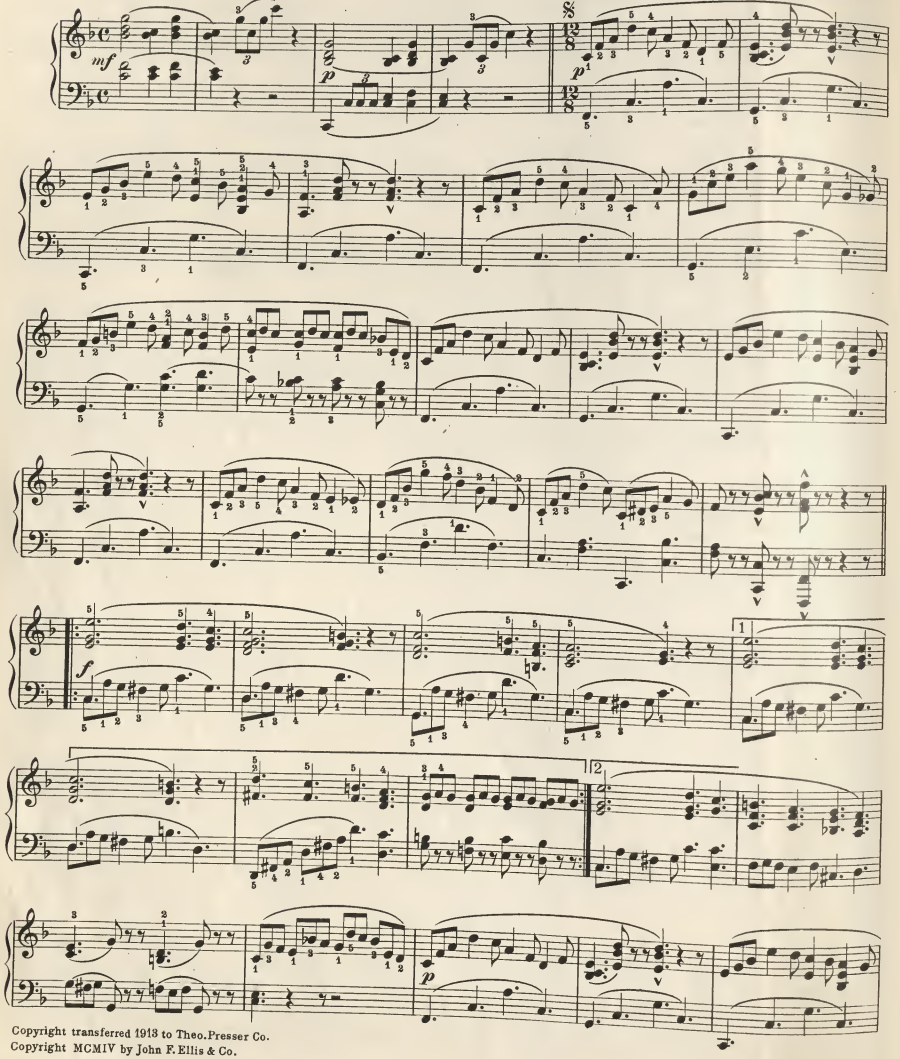
# THE GARDEN OF GIRLS

## DANCE PICTURESQUE

J. W. BISCHOFF

Slowly M.M. ♩ = 96

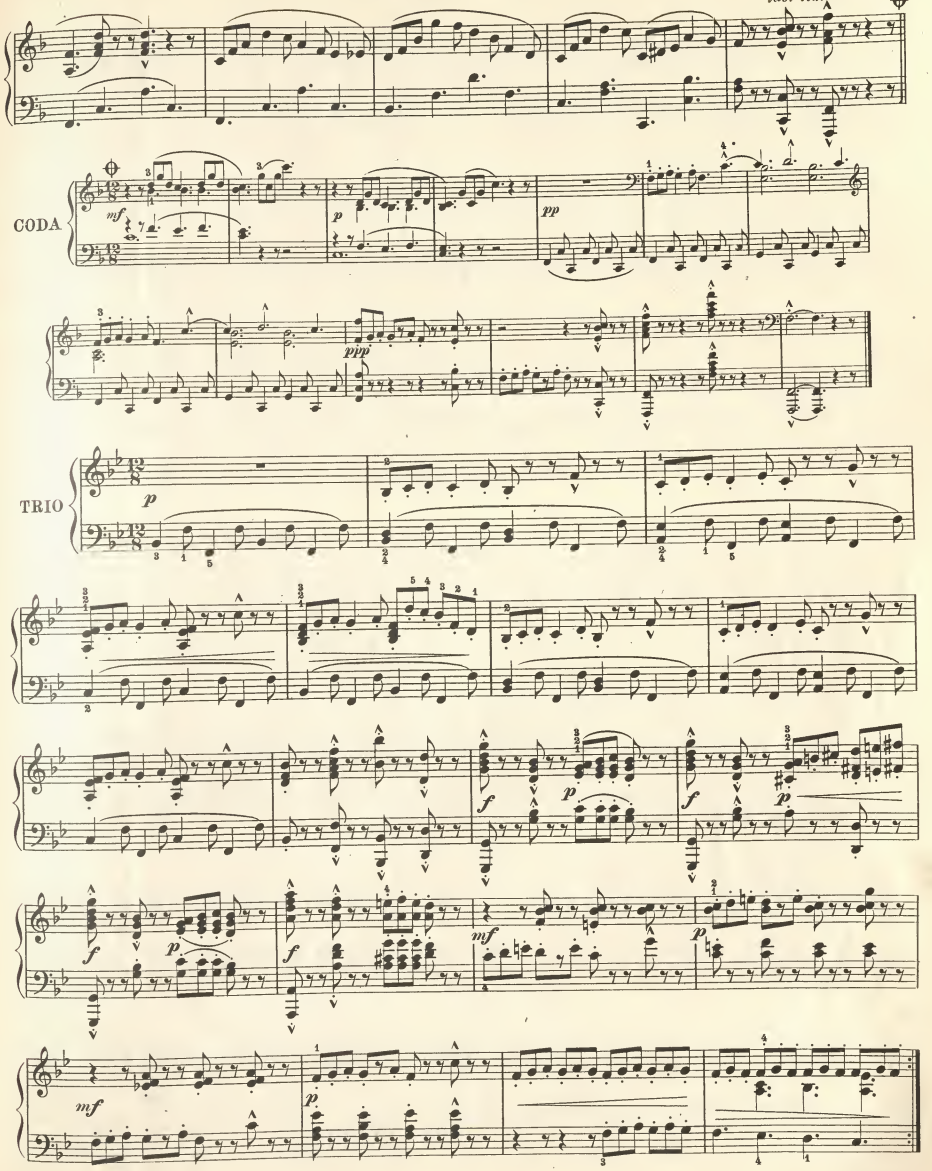
Moderately slow tempo - strict time M.M. ♩ = 108



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last time to Coda



cresc.

f

D.S.

# BARCAROLE

GUSTAV EHRLICH, Op. 5

Andantino grazioso M.M. ♩.=48

pp

p

pp

f

p

p

mf

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p

cresc.

f

rit.

mf

atempo

pp

poco rit.

dim.

pp

Fine

pp atempo

mf

f

f

rit.

ff

atempo

p

D.C.

# JUNE TWILIGHT

## REVERIE

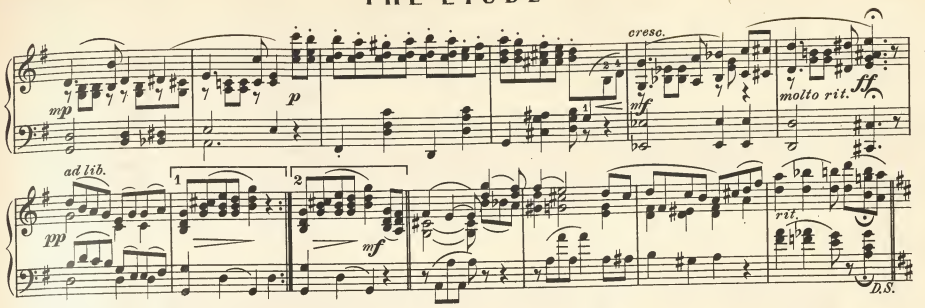
ROBT. RUSSELL BENNETT




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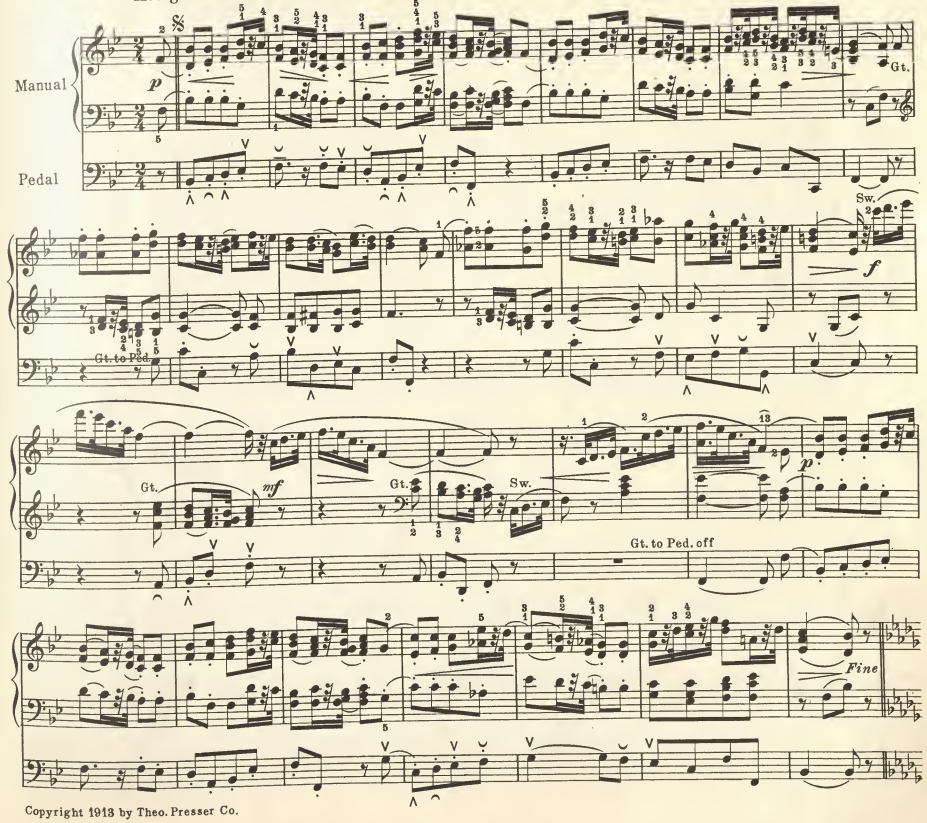

Prepare
- Sw. soft 8′ and 4′ with Oboe.
- Great. Gamba and Fl. 8′
- Choir. Melodia Dulciana Fl. 4′
- Pedal. Bourdon 16′
- Sw. to Gt. Sw. to Ped.

# PETITE MARCHE

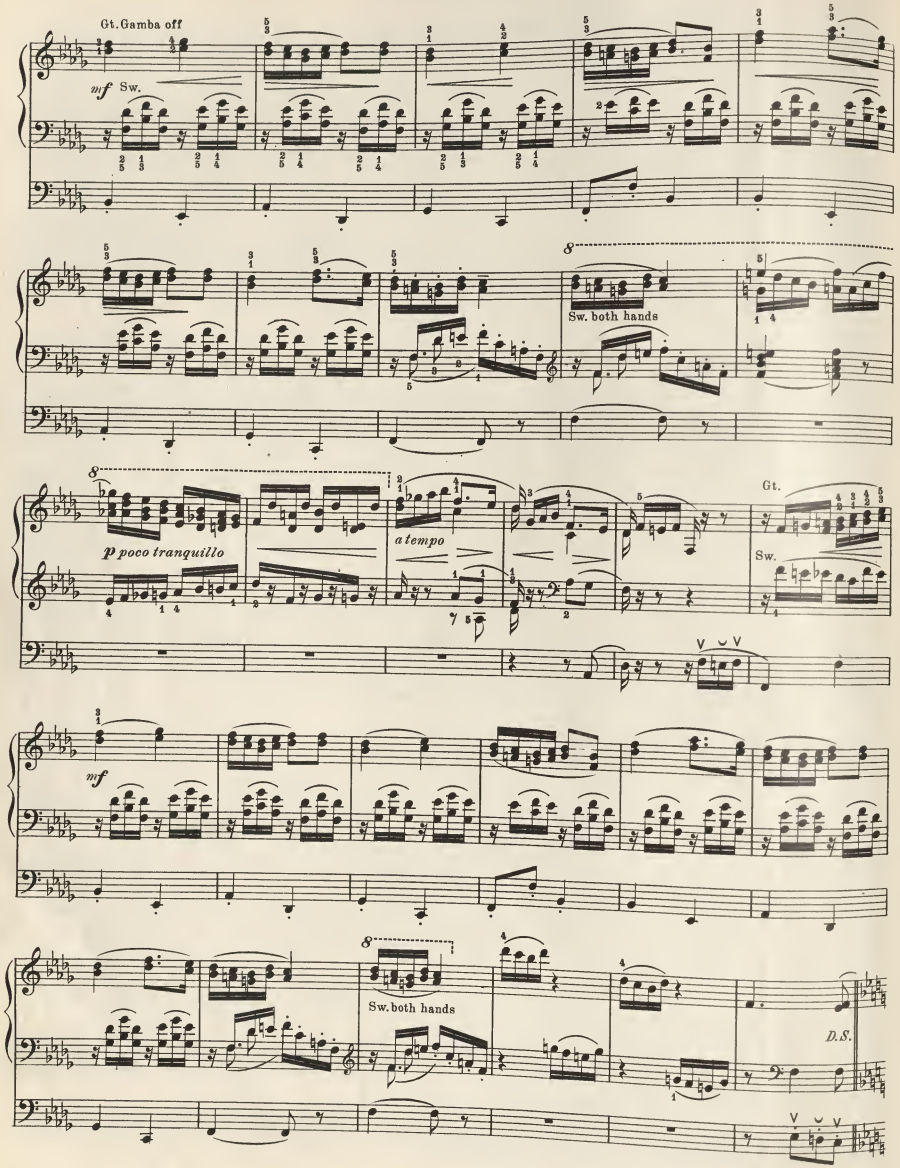
TH. DUBOIS

Transcribed for Organ by James H. Rogers

Allegretto M. M. ♩=108




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# LOVE'S OLD SWEET SONG

J. L. MOLLOY

MICHAEL BANNER

Andante con moto

VIOLIN

PIANO

Sul D

pp sempice

mf

rit.

a tempo

pp

ten.

III Corde

rit.

Sul D

pp

pp espressivo

con sordino

rit.

rit.

p a tempo

ppp

sempre perdendosi

rit.

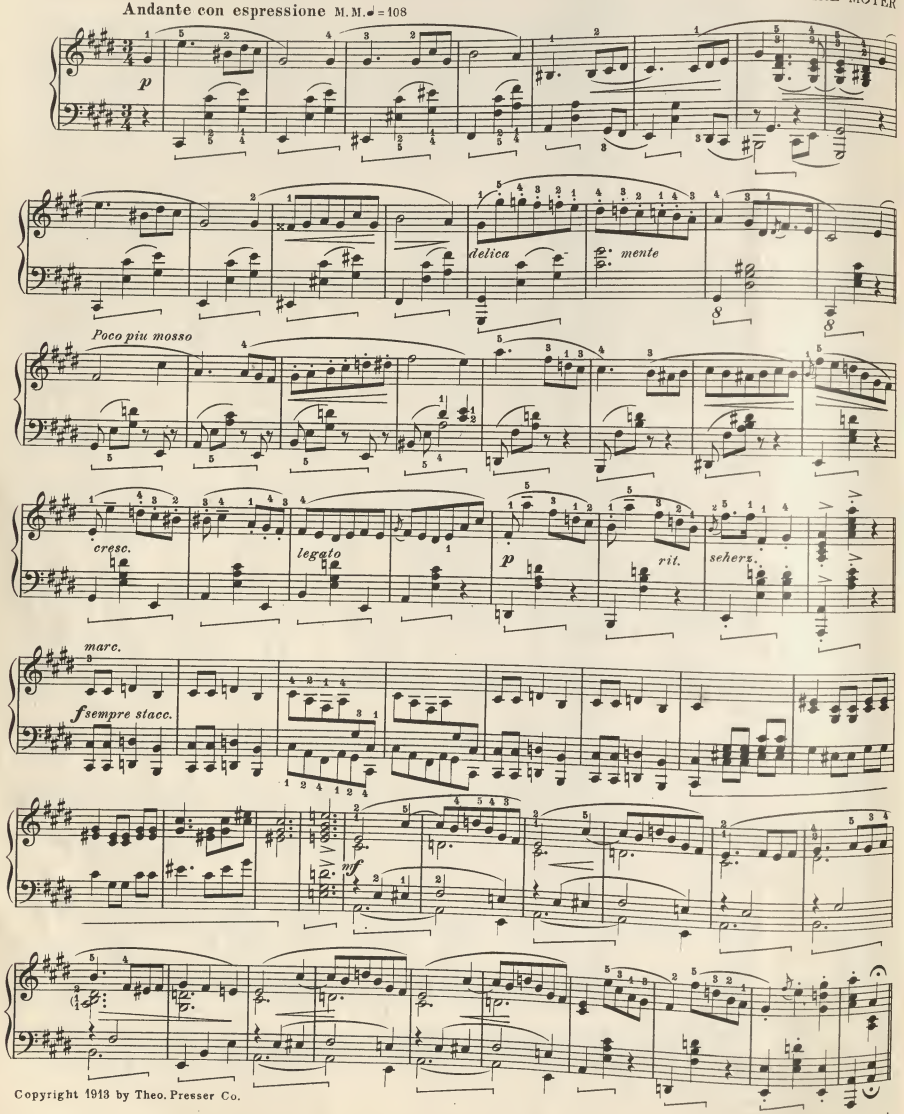
*The B is not to be played quickly.

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# FANTAISIE- IMPROMPTU

CARL MOTER

Andante con espressione M.M. ♩ = 108




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R. Bronner

# STAR OF MY HEART

H. W. PETRIE

Moderato

The dew was fall-ing on the clo - ver, The stars were shin-ing far a - bove, A maid - en roam-ing with her lov - er, Was list - 'ning to his words of oth - er love my heart can know. To you I've giv'n my prom-ise on - ly, Be - cause, sweetheart, I love you

"For you," she said, I'm al-ways lone - ly, No

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love, The sweet - ness of the clo - vr blos - soms, That drift - ed o'er the mead - ows wide, Was
so, "Of you," he said, I'm ev - er dream - ing, And long - ing for you day by day, The

not as sweet as words he whis - per'd, As she was stand-ing by his side:
world with out you would be lone - ly, And once a - gain she heard him say:

Cantabile

"Sweet - heart, my love is true, True as the skies are blue, I

long for the day that no more we shall part. I

love you. A - dore you, Bright star of my heart.

# THE KING OF DREAMS

CLINTON SCOLLARD

TOD B. GALLOWAY




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## Department for Singers

Conducted by Eminent Vocal Teachers

Editor for July

MR. JOHN TOWERS

[Mr. John Towers, editor of the Voice Department for this month, is one of the most experienced voice teachers living. He was born at Salford, England, in 1836, and commenced his musical work in 1844. He became a pupil of Pinsuti, Regadi, Jewson, Lucas, Kullak and Marx. A mere catalogue of his numerous accomplishments fills a large page of fine type. His "Dictionary of Operas" is, without question, the most monumental work of its kind ever written. Mr. Towers devoted six hours a day for sixteen years to this subject. A continuation of his department will appear in a later issue.—EDITOR OF THE ETUDE.]

### INCREASING THE BREATH POWER.

There are twenty-four hours available in the twenty-four hour day to every civilized human being. If these be divided in three periods of eight hours each, one for sleep, one for work and one for study and recreation, there should be no difficulty whatever in the way of practicing deep breathing at the open window, or anywhere else where pure, unalloyed air can be inhaled. The neophyte should be instructed to begin with a single breath of six seconds, the time to be carefully taken from a nearby watch, or clock. After the complete inhalation, through the nose, the intaken air should be expelled from the mouth, to the last available particle. After this practice has been indulged in from five to ten minutes every available hour of the day, a given tone, beginning on a low one, should be sung for the same stipulated time. This tone, which should be sung to all the vowel sounds in turn, should creep up by semi-tones day by day, until the highest at command be reached, without the slightest strain or effort. Then a fresh start should be made, and so on, da capo, not only for days but weeks, months and, if need be, for years. This should all be done without support from the piano, or any other instrument.

Each week there should be an additional second added to the duration of the breathing, and of the vocal effort. By this means the control of the breathing apparatus gradually develops, and after a year's perseverance the pupil has the satisfaction—no little one be it added—of holding a note, close on to sixty seconds with as much ease as the six at the beginning of the practice. This is the way this branch of the vocal art is taught by all the noted teachers in Italy, the true home of the human song-bird, and this fact explains why a thoroughly trained artist, such, for instance, as Caruso, can sing with one unbroken inhalation, a difficult and complex roulade or passage, accompanied with trying physical action, for a whole minute, without any apparent fatigue whatever.

By way of showing what can be accomplished in the way of breath control, may be quoted the instance of a man who is, or was, the "Champion tank swimmer of the world." He and I happened to be pupils at the same swimming school, oh, hundreds of years ago, at least so it seems. I remember well that even then, while I could barely struggle a few feet under water, he seemed to have no difficulty in compassing the whole length of the plunge, some seventy or eighty feet in length. Whilst I was puffing and fuming and blowing, to equal his feat, and never succeeding, he filled my cup of bitterness with envy, hatred and all uncharitableness to the brim, by not only swimming under water the one length of the bath, but turning and swimming back again, without coming to the surface. At last my milk of human kindness was exhausted, and I boldly charged him with either witchcraft or unpardonable meanness for so far surpassing me in this particular line of swimming.

His reply to my taunts is still fresh in my memory. He simply said that I did not go the right way about it. He then explained that he added a second each week to his endurance test, and found but little difficulty in so doing. Some thirty years after, a poster appeared outside a certain vaudeville play-house in New York, announcing that the "famous champion tank swimmer of the world" would perform his great feat of remaining under water FOUR MINUTES AND A HALF. Recognizing my man, from the picture given, I went and surely saw him do it. When the stunt was over I walked round to the stage door, and after considerable difficulty with the door keeper I got an interview. All that passed between us need not be told here. The essential part of it was this: Mr. Johnson, so he related, had held on all along to his original method, increasing the time under water every week just the one second. The net outcome was as above stated, namely, four minutes and a half under water with one inspiration. A warning on the subject must here be given to those beginners who "balk" at the idea of gradual development in the way of breathing control, as sudden effort at long sustained breathing is liable to cause hemorrhage (or emphyzema), which if not actually fatal, is quite sufficient to put an end to all hopes of ever singing at all in this world. It is needless to say that the long sustained tones above suggested are only by way of a start, although in themselves of much greater importance than may appear on the surface.

### UNREMITTING PERSEVERANCE NEEDED

Mobility and flexibility of voice, paramount in importance, can be obtained only by the same unremitting and long continued effort on the part of the student. The head and front of the needed exercises are the major and minor scales, which by degrees, are followed by the arpeggio, the chromatic scale, the trill and all other grace notes and varied gymnastics for the voice which may be found to repletion in the almost innumerable books devoted to voice training and development. The fatal objection to most of these misguided books is the accompanying piano part. In the majority of cases the aspiring pupil pays far too much attention to this accompanying business, and far too little to the main object in view, the upbuilding of the voice.

Ciro Pinsuti, under whose able training I had the privilege of being vocally brought up, did not permit any accompaniment at all to his foundation work. He maintained, and rightly so, that while in action the pupil had all he could do first to form the lips and mouth for tone emission before the mirror, then listen intently that the tone and the syllable sung were true to nature, then to watch the play of the features that they too were natural and void of exaggeration and grimace, and last that the brain power—when, as he used to say, there is any—be brought to bear on the immediate work on hand, without any distraction of any kind whatsoever. He never tired of reminding his pupils that at least three of the best faculties were simultaneously in action when engaged in properly building up the voice, namely, seeing, hearing and thinking. He held, moreover, that pupils trained to sing from the outset, without any accompaniment, got by degrees so thoroughly self-possessed that they tripped easily over difficulties which seemed insurmountable with those other pupils who had been used to having everything played over, for and with them, and who when left alone, as is the case mostly in recitatives, were completely at sea, perilously, indeed near figurative shipwreck.

### SOME PRACTICAL ADVICE

All these and other exercises should be sung to alternating vowel and diphthongal sounds, by which means alone, clear and natural enunciation of words, no matter what the language sung, can possibly be attained. Especial care should be taken with the thin sounds, such for instance, as *e* and *oo*, so that there may be as little inequality in the singing of the vowels as possible. As most teachers know, many pupils fight very shy of these troublesome thin sounds, preferring the majestically open "ah," a preference, it is regrettable to say which is not limited to those taught but which enters into the philosophy of some rather eminent teachers, otherwise symbolized by the mystic letters "O. K." Be this as it may, it is beyond question that indistinctness of enunciation is one of the crying evils of the day, and the sooner a reform in this direction is started and carried out to its logical issue the better it will be for the oncoming vocal artists and for the long suffering public destined to listen to them. At the time of writing it is an unbearable bore, nuisance and annoyance, that not a tithe of that which is sung on the platform and stage is intelligible to the average listener, and specially so to those who pose as authorities on the subject. It may at once be said that the badly needed improvement in this respect will not be forthcoming until pupils are instructed in freedom of lip manipulation and action. They should, one and all, be carefully and unremittingly trained to form the various and varying sounds peculiar to every possible combination of vowel and consonant. By doing this before the mirror it will easily be seen what particular muscles are in action for each such combination, and with continued effort and practice, these muscles will act almost automatically in producing precisely the sound needed to make the sung word just as clear and distinct as the spoken one. In addition to this practice, the pupil should be called upon as frequently as it is well possible, to recite the words to be sung with becoming dramatic action, not only to the teacher alone, but at pupils' instruction recitals before each other. Personally, I attach so much importance to this part of the training of a fully equipped vocalist that I insist upon its being done at the public recitals given regularly by my pupils. This insistence has, it is true, caused me the loss of not a few pupils, but, however much regretted, this loss has been amply compensated by the unasked for thanks of many others, who ascribe much of their subsequent success with the public, to this very feature of their previous training in this direction. Readers of THE ETUDE require no telling that a very large percentage of aspiring public vocalists fail through want of this self-possession before an audience. In any case the best remedy for this is to get the habit of singing while in the inevitable leading strings to any body and every body who can be persuaded to listen.

### THE NEED FOR VOICE TRAINING IN PUBLIC SCHOOLS.

THE mention of school life is a reminder of the distressing fact that, in numberless instances, the child voice is hopelessly ruined through over-strain. As a rule, in other branches of knowledge in the public schools, the teachers are called upon to furnish proofs of their own scholarship, and of their general fitness for the respective positions to which they aspire. With some few notable exceptions public school music teachers are engaged "at sight," frequently through some local "pull" or influence, in many cases too without having the faintest knowledge of the subject they are called upon to teach. The inevitable consequence is that they do vastly more harm than good. It is easy of proof, anyhow, that thousands of the oncoming generation know very little more of singing from notes when they leave the public school than they did eight years before, when they entered it, and that oftentimes they either have no voice at all left, or, at least, have far less voice, so far as vocal purposes are concerned, at the ending of their school career than they had at the beginning.

Many so-called teachers of singing, both in and out of the public schools, act altogether as though they knew nothing at all of the very simple and commonsense dictum, that where there is disturbance or inflammation of any part of the human anatomy, there should be absolute rest. The Doctor who, in handling a fracture, recommended gymnastics as a cure, would promptly and rightly be relegated to a back seat in the nearest lunatic asylum. Yet nobody has a word to say to the thousands of real, or supposed vocal teachers in schools, colleges and elsewhere, who, amongst other ill-advised things, urge and incite the children under their care to "sing for all

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## SECURING THE RIGHT POSE FOR THE BODY.

BY JOHN TOWERS.

It would seem from the general and piteous "woodenness" of public singers, both on the operatic stage and concert platform, that the poetry of motion is as little practiced and understood as metrical poetry. This is a truly lamentable defect in the equipment of the public artist, whose business is not to point a moral to the listener only in one artistic direction, but in all. One, and not the least, of these "directions" is surely the pose of the body when before an audience, which, as a rule, is nothing if not critical. The foremost artists should realize much more extensively than they do that a great responsibility rests on their shoulders when in action, inasmuch as they can, by their demeanor as well as by their singing, do positive mischief, especially to open-mouthed students of the same divine art as themselves, who pay their hard-earned money to be led, and not misled. The answer given by the matchless tragedian Salvini to the inquiry as to what constituted the three most essential requirements of the finished actor, should be ever present to the mind of the vocal artist, especially of the highly paid class, when singing in public. The famous answer aforenamed consisted of exactly three words, namely: Action, action, action! To attain to this indispensable feature in public display the pupil should be required not only to recite the words about to be sung, but to do it with becoming and suitable action of the whole body, especially of the hands, the feet, the head and of the eyes, notably, since that which our German cousins say, on the subject is literally true, to wit:

In den Augen liegt die Seele.
(In the eyes, the soul lies.)

It goes without saying, that all exaggeration is censurable and unpardonable. Shakespeare's view of the subject is as near the mark as is humanly possible. It is as brief as forcible.

Keep Nature's great original in view,
And thence the living images pursue.

And again:

Hold the mirror up to Nature.

The reliable teacher will not fail, both by precept and example, to guide his pupils through this neglected labyrinth of the poetry of motion, and the pupil, who is earnest and wishes to make the very best of the too fleeting moments devoted to acquiring all knowledge possible, will crown the teacher's work by much that may be learned from a conscientious study of self in Nature's unfailing reflector, the faithful mirror which shows up defects to be remedied as well as beauties to admire.

## WHAT IS THE BEST LANGUAGE FOR SINGING?

BY JOHN TOWERS.

OPINIONS on this subject differ as widely as the poles asunder. The English-speaking races claim the supremacy in the matter, from the fact that the English language being so varied and diversified, is so flexible, and expresses so much in a few words. Whatever truth there may be in this is severely handicapped by the fact that everybody says precisely the same thing of his own mother tongue. It is essentially a matter of training and environment. Apart, however, from all these diversities of opinion there is one factor which effectually disposes of the question, so far, anyhow, as singing is concerned. It is this: All good tone is produced on vowels, and the more consonants with which a language is hampered the less it is suited for vocal purposes. Now, when put in comparison with say, English, French and German, the Italian language is incomparably superior to the rest, from the signal fact that the open vowel element, so well adapted for good tone production, preponderates over the other three quoted languages in the proportion of, at the very least, five to one. In other words, while an artist in, say, English, is struggling to produce good tone on unpronounceable and unmanageable consonants, another in Italian is rolling out exquisite tones on words containing a large percentage of fine open vowels, and most of which finish with a vowel, coming through an open mouth, without any impediment from either throat, tongue, teeth or lips. Of course there is some truth in the assertion that there is no use singing to an audience in a language which the audience does not understand. This objection, however, applies largely to all words sung by poorly trained singers, and the difficulty, so far as foreign languages in general are concerned, can be overcome by a translation being supplied on the program. In any case, if the soul of good singing be, as I fully believe it is, pure, rich, equal, flute-like and heart-touching TONE, why then Italian comes in first, and the rest—nowhere.

## THE AIM IN VOCAL STUDY.

You wish to sing? Why? Because you are longing to become celebrated, or because you love money? Or do you really love art itself? Some people come to me candidly confessing that they want to sing in order to make a little money to be able to pay the rent of their house. Others avow frankly that they want to sing because they have to earn their own living, and they prefer singing to doing anything else, as it is learnt "so quickly and brings in so much more money at the end." One thing is certain, whatever you undertake without love—I mean love in the best sense of the word, not love of worldly matters—cannot be accomplished. It was love—love for God, for nature and art—which made the ancient painters and sculptors so great, and it is the lack of this love which makes our modern artists so hopelessly small. The old idea of being led by the desire of making money to procure luxury. One must live, of course, and if an artist makes money by his art, well and good, it is perfectly legitimate. But to regard an art solely from the point of view of being able to make money out of it is absolutely to be condemned. Art is serious; no pupil who wants to play with it should give it up; it is a grave matter to be a singer.—BLANCHE MARCHESI, on "The Teaching of Singing and the Singer's Art," in *The Musical Educator*.

## WHAT IS INVOLVED IN VOICE CULTURE.

THE act of singing involves a combination of physical acts in which the mind should be in complete control, yet which are mechanical in their nature, and in a measure involuntary. To the student they are manifested in certain restrictions that hamper him in the production of his voice. The rigid jaw, unmanageable tongue, stiff lips, strained face, constricted throat, tense mouth are tangible indications of wrong conditions which accompany his efforts to use his voice in singing. Almost invariably, the more he attempts to sing, the more pronounced do these restrictions become. It is the province of voice culture to trace these conditions to their source to determine their cause and to rectify them. This would be a comparatively easy matter were it not for the fact that to the majority of students these causes are obscure. Their physical aspect conceals rather than reveals their real source, and the effort of the student to overcome them results in misdirected effort. Upon the teacher falls the responsibility of analyzing the various acts of singing, of tracing them to their source, and clearly setting forth the principles by which they are governed.

A. L. MANCHESTER.

TEACHING requires a special aptitude. However good an execution a person may possess, if he has not a decided taste for teaching he will never rise above the mediocre. This gift of transmitting to others, which is so rare and precious; this sort of intuition, that penetrates a pupil's character at once; this sure and rapid judgment that deserves the best means of succeeding, whether it be by affection, by mildness, or by firmness; this clearness in demonstration, so necessary, especially with children; in a word, this difficult art of instructing, and at the same time, keeping up the interest, all this cannot be learned; it is a gift of nature rather than the result of study. Nevertheless, the taste for teaching sometimes awakens and develops these desirable qualities. Be diligent, then, and try to acquire them.—LE COUPPEY.

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"A MESSAGE TO SINGERS"
TAKING for granted that you have the necessary temperament and a good voice, your ultimate success as a singer will depend upon the proper development of your breathing power, upon perfect mastery of it and ample technical equipment. In the very beginning of vocal training the singer must be made to realize that no sound should be uttered, whether in the form of an exercise, song or practice, that does not carry with it a message of sincerity and individuality. ¶ Learning to sing is a matter of unfolding; the bringing out of the noblest things within you; and without sincerity and individuality there can be no such thing as unfolding. The all important quality in a teacher, after technique has been mastered, is to help a student truly to find himself; his best and holiest self. Imitating some one else never yet made an artist. Furthermore, a teacher must possess a discriminating ear; one that is able to detect the promise of distinctive qualities in a voice. He knows, then, what to aim for and can materially assist his pupil in eventually realizing nature's promises. ¶ It is necessary that both master and pupil should faithfully adhere to a daily continuance of this kind of preparatory work. Work conducted after this manner never has to be undone. ¶ Whatever success has come to me during my twenty years of teaching the voice is simply the result of recognizing the eternal truth of the statements made. There is no other way in which to confer *power* of utterance on a soul that actually has something to say. ¶ I will be glad to receive communications from prospective students of song, relative to taking lessons in the fall, from any part of the country. Fall teaching begins September 10th.
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## STORIES OF THE FAMOUS SINGERS.

BY MURIEL BECKWITH.

I

### MARIA FELICIA MALIBRAN.

FEW indeed are the people born to live a romance like Maria Felicia Malibran. Perhaps a humdrum existence is more comfortable, but it cannot be half so fascinating. From her childhood to her tragic death Malibran fulfilled a destiny as striking as any fiction one might choose. Her father, Manuel Vicente Garcia, the noted Spanish musician, was distinguished as a composer, actor, singer and conductor when he was less than eighteen years of age. His children, Maria Felicia, Pauline (later Pauline Viardot-Garcia) and Manuel (who died in London in 1906 at the age of one hundred and one years) were three of the foremost vocalists of the last century.

### A BRUTAL FATHER.

Maria was born at Paris, March 24, 1808. She was educated at a convent where she became a great favorite. When still little more than a child she acquired a fluent use of Spanish, Italian, French and English. Her father was almost brutal in his determination to turn her more than less mediocre voice into that of a great singer, and his ambitions resulted in many hardships for the delicate young girl.

Her debut was made June 7, 1825, in *Il Barbiere* at the King's Theatre, London. The seventeen-year-old girl was so successful that several other engagements followed. Criticisms of her singing were varied and in some cases adverse, but the public came out with great applause at all times indicates that the favor of the people was easily won.

In November of 1825 we find the Garcia family in New York forming the principal part of one of the first operatic enterprises of any consequence in the United States. Maria naturally became the drawing attraction in a company of undoubtable excellence. New York, then unaccustomed to opera, immediately made a great favorite of Maria, and she was greeted with the greatest imaginable enthusiasm at all her appearances.

### MALIBRAN'S UNFORTUNATE MARRIAGE.

Eugène M. François Eugene Malibran, French by birth, and merchant in New York by force of circumstances. M. Malibran, a man of years, experience and manners, falls violently in love with the seventeen-year-old prima donna. M. Malibran is rich, and such wealth is not to be sneezed at even though the unfortunate Maria protests against her father's mercenary purpose. Accordingly they are married March 26, 1826. One year later, when M. Malibran declares himself a bankrupt, Maria takes advantage of the opportunity to escape him.

Returning to Europe, Malibran repeated her successes in both Paris and London. Ere long she was earning the immense sum of six hundred dollars for a single night—a very high figure in those days, although Caruso, Patti and others have received four times as much.

Charles de Beriot, the violinist, then much courted by the music-loving throngs of Paris, became deeply attached to Malibran. It was a love match pure and simple and lasted until the end. In 1832, Malibran went to Italy and toured the opera houses with Lablache. Like a veritable queen she was received by the Italian public, always ready to give homage to great musical artists.

Thereafter Malibran's musical life was an ascending scale of triumph after triumph. The sums she received were so extravagant for the times that her earnings were the surprise of all. One season she received ninety thousand dollars for one hundred and eighty-five performances. Admirers frequently chose to honor her by taking the place of the horses of her carriage and drawing her through the streets. In Venice her advent was announced to the public by fanfares of trumpets.

Despite injuries received while driving and riding she continued her work when really unable to do her best. On the night of her last performance, September 14, 1836, she was carried fainting from the stage in Manchester, England. After nine days of serious illness she died of injuries to her brain. She was buried in Brussels, where her husband erected a worthy monument over her grave.

### MALIBRAN'S VOICE.

It is difficult to estimate at this time what the character of the voice of a singer who lived nearly one hundred years ago might have been. The contemporary critics seem to have agreed that Malibran's voice was contralto. Yet many speak of her remarkable soprano



MME. MALIBRAN.

tones. It is possible that at this time we should think of Malibran as a dramatic soprano. Her father's severe methods of training gave her a technic in fioritura which was astonishing. More than this, her great mental alertness and her excitable temperament led her to improvise original cadenzas after the fashion of the day. It should be remembered that Malibran was a capable musician, that she played Bach at the piano with fluency, and that she had the assistance of musicians about her. Her readiness to improvise is shown by the fact that she would often hear coloratura passages sung by singers for the first time on the stage on which she was appearing. She would not only imitate these florid passages exactly, but would devise variations upon them on the spot. This won the jealousy of many singers for her.

### MALIBRAN ANECDOTES.

Malibran was ruthless and indomitable. Once, after fainting in her dressing room, a vinaigrette containing caustic acid instead of smelling salts, was emptied over her lips. This raised huge blisters. Her manager was beside himself. The curtain was about to go up and the audience was impatient. Malibran went to her dressing table, and with a pair of scissors cut off the blisters, powdered her face and then went to the stage and sang with success.

The severity of Malibran's father was so great that during one of the performances of *Otello* in New York, she as Desdemona, saw her father as the Moor approaching her with a real dagger in his hand instead of the customary stage dagger. "Father, father," she shouted in Spanish, "for the love of God do not kill me." Her father saw his mistake in time and no danger was done. The audience thought her lines in her native tongue resembling Italian was a part of the opera.

## THE SIZE OF ROOM BEST SUITED FOR VOCAL STUDY.

BY CARLOS N. SANCHEZ.

SOME time ago there appeared in THE ETUDE an article on vocal "Practicing in Small Rooms." I have since thought it might be of interest if I presented to your readers some of my own experiences. When a student I practiced both in large and small rooms, and during my professional career have sung in small rooms as well as larger halls and opera houses; also during twenty years of teaching I have had occasion to teach in rooms of different sizes, so that I feel my experience may be of service to the student in voice culture as well as to the young artist starting in the profession.

Teaching in a very large room (especially for beginners) is not advisable, as a student must learn to concentrate his tones as well as his thoughts. He must learn to hear errors in his own voice, which if emitted in a large hall would (to him) be lost in space, though audible to the critical audience. Singing in a large hall or theatre is not a comfortable experience for a young student or artist, and the knowledge of the best way of doing so can best be gained by advanced pupils' recitals in small halls by way of preparation.

It is just as inadvisable to practice in a room that is too small, for in so doing the student accustoms himself to hearing the sound of his voice too intensely, and in singing in a large hall he would feel lost and straining after tone quality would follow. The first thing a student has to do is to reconstruct his voice, and after breath control has been obtained an increase in the volume of tone produced may be sought. Each of these requisites can best be obtained in a room 18 feet by 20, with a 12-foot ceiling. This size will answer the purpose both for studying and practicing, sympathetic acoustic surroundings being essential.

Straining for tone diminishes both the quality and quantity of the voice. The student should sing in a large hall as he would in a room 18 by 20, but he should speak his words to the last person at the end of the room. This would give his voice real carrying quality—carrying quality that could not be obtained by studying in too small a room.

## A CHOIR SINGER'S CREED.

BY CHARLES BANCROFT.

I BELIEVE it is my duty to be in attendance at all rehearsals.

And to be attentive to what the choir master says; not to let my thoughts wander; but to use my brain, so that his efforts and mine may bear fruit in the church work.

I believe early to bed on Saturday evening makes my mind clear to the things I wish to remember Sunday morning; only by attention can I be a true representative of the choir with which I am connected.

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# Department for Organists

Editor for July, HARVEY B. GAUL

[Mr. Harvey B. Gaul, the editor of the Organ Department for this month, was born in the early eighties. In America he studied with F. Le Jeune and Dudley Buck. In England he studied with Alfred R. Gaul and Dr. Arnes. In France his teachers were Guilmant, Widor Decaux and d'Indy. Mr. Gaul has held several important posts in well known churches and is now organist in Calvary Church in Pittsburg.—EDITOR OF THE ETUDE].

## LOCATING THE ORGAN CONSOLE.

We are told by actors, base ball pitchers of the sage-bush league, society leaders and others of the cognascenti that there is everything in position. This is true of most of the things in life and particularly so of the organ console.

This article is in the nature of a protest, and might just as well be signed by our "Public Spirit" and "Steady Subscriber." The protest is this, the mal-location of the average organ console.

The first complaint is that of the keyboard attached to the organ case, where the organist sits below the instrument with his back toward choir and congregation. This is trebly wrong. First, he should be away from his instrument, so that he can gauge the tonal values, get the nuances, or "feel of the tone." Second, he should face his choir and not see only the backs of their heads through a mirror. Third, he should be able to see his rector and congregation without doing vaudeville contortions.

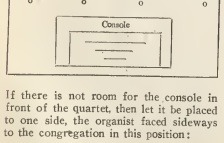
I am perfectly aware, and so are you, that this was impossible three generations ago, when the tracker action was the only action. The age of the traction action, along with the horse car, the hand-knitted suspenders and the Bohemian musician, has passed.

This is the electric age, the age of mechanical perfection. With our improved pneumatic and electric actions we are able to place our consoles where we will.

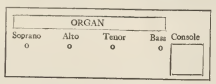
You say yes, but the pneumatic action doesn't carry much further than the old tracker did. But you are wrong, for under some conditions pneumatic actions have been installed where the action carried fifty and even sixty feet. Of course with the electric action you may separate the desk from the organ any distance you like, thirty feet or three hundred feet, and get almost immediate response.

The proper position for the console if the church has a quartet choir should be as below. Right here let it be said that this is a consensus of opinion among organists.

The organ and quartet are placed in the gallery so the position should be this:

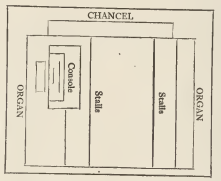



If there is not room for the console in front of the quartet, then let it be placed to one side, the organist faced sideways to the congregation in this position:



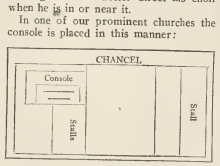

Now the average console is only six feet long by five feet broad, sometimes it is only five feet square, so that the plea of no room is invalid in the majority of cases. This placing of the console applies just as well when there is a gallery chorus choir.

If it is an Episcopal church with a chancel choir, then the console should be placed in this fashion on the Cantoris side, *i. e.*, the left side or opposite the Decani:




It should be in the choir, not away from it, nor above it, for the simple reason that the choirmaster—he is usually the organist—can better direct his choir when he is in or near it.

In one of our prominent churches the console is placed in this manner:




It has just one thing to commend it, and that is the fact that the entire choir can see the organist. So can the congregation. From a congregational viewpoint the most tiresome thing to see is the organist performing his duties.

The only reason I can think of for not having a detached console is the music committee's. Most music committees suffer from mental and musical astigmatism combined with economic myopia, they should be disregardod when the organ is being placed.

The church architect—there is a special purgatory prepared for him on account of his shortcomings—may have provided an entirely inadequate organ chamber; it is a tradition and disease with that profession. But as a rule he has left room for the choir, and if there is "more room up front," as our street car over lords tell us, there is room for a detached console.

We are living in the twentieth century, on the fortieth parallel, and the millenium is as near now as it will ever be, so let us have the benefits of modern organ building—I almost said civilization—and insist on a detached keyboard.

## ORGAN RECITALS.

We are organ-recital mad! The dementia has broken out all over the country, but in New York it is worse. On Fifth Avenue and its environs you may count that day as lost that sees no recital begun. The popular salutation between our best organists will soon be, "Good morning, have you had your daily Bach?"

In a way the recital craze is beneficial. It has improved the rank and file of performers until every organist must be a virtuoso. It has demanded better organs from the makers—at least, if not better, say more elaborate.

The organ recital has developed organ music immeasurably. It has made possible such writers as Dethier, Bonnet, Ferrata, and Karg-Elert, and others who have new ideas to express.

The recital craze, however, has not created general musical progress. It has in fact retarded certain branches of musical work. It has not improved the standard of church playing, improvization or organ accompaniment. The departments stand almost where they were before the wave swept over these free-thought, free-lunch, free-recital United States.

The last two generations have seen a great change in organ building. True, the old organs have tone, splendid diapason body tone, but they were sadly defective in solo stops, and as heavy in action as a Shakespearian tragedian (a wit once said that we get our word manual from the old organs because it took manual labor to play them).

What have we to-day? According to the new issue of makers' catalogs we have nothing but magnificent organs, containing beautiful—sometimes wonderful—tone, solo effects, with solid concrete foundations, and if you wish it, a Pullman-Cunard mahogany case. All this and more may be obtained for $1,000 and up. Cash on delivery.

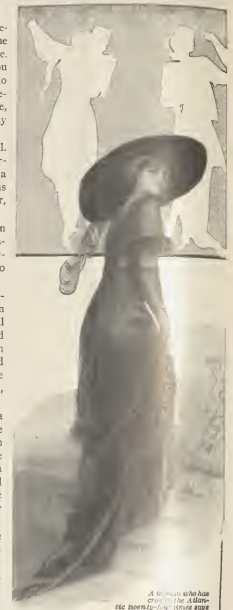
There is hardly a hamlet from Mingo Junction to Minnehaha Falls that does not boast of a four-manual organ. They are as common as automobiles and some are just as dependable. Like the automobile the style changes annually and in advance, so that in this year of our Lord, 1913, you may order and obtain the 1914 model four-cylinder, air-cooled, magneto-battery machine, and when you get it you wake up to the realization that the 1915 models are out—in the catalog—and that you are hopelessly behind the times.

In one of our representative churches in the Middle West, which has been built only three years, there is a noble three-manual organ of 50 stops. A student with recital proclivities tried the organ and then said to me, "Isn't it too bad they haven't a modern organ in this church?" Insidiously but surely Oslerism creeps in.

## TOO MANY RECITALISTS.

As we have better organs so we have better players—notice I did not say church organists, for as Potash and Perlmutter say, "Aber, that is something different again." Our organists have to improve to keep up with our imaginative makers, and it is good that it is so. The trouble is this, *all* our players are recitalists, whether it is a preludial recital or postludial recital or mid-week recital or fortnightly recital or just twilight recital. They are like the poor, they are always with us.

It takes a special gift to be a recitalist on the organ, piano, violin or any other instrument, and that gift is the result of incessant practice. It is also the definition of the word genius, the capacity for work.

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It takes unlimited practice to play as a Guilmant, an Archer, or a Best. These men were toilers, as are many of our American virtuosi. Organ playing was native with them, and on top of native ability they put patient, unremittent practice. When they concertized it was a privilege to hear them.

A poor recital is a baneful thing. It gives little pleasure, and is without value, as the works presented are so mediocre that they hardly seem worth performing. A good recital, on the other hand, is a great treat. It is a thing worth doing and hearing, and has tremendous educational value. The worthy recital contains works of the masters and big transcriptions, not Batiste offertories nor pretty one-hand cantelinas.

## DON'T NEGLECT THE REGULAR SERVICES.

We are so obsessed with the recital feature that few of us put much thought or preparation into our preludes and postludes. We save all the good pieces for concert work.

Time was when an organist would sit down and deliberately practice his voluntaries. To-day almost any piece with a Vox Humana stop in it will do for a prelude, and anything that sounds martial will make a postlude. This story is told of old Wesley. One day a friend came to see him at the Cathedral. The friend asked the verger if he could be shown to the organ loft. Said the verger: "You can't see Mr. Wesley to-day; he is busy practicing to-morrow's improvisations." When it comes to practicing to-morrow's improvisations or any other day's, I imagine most of us have time to see all our friends, for the average organist's improvisations sound as if they were not even thought out. They are excellent examples of impoverished extemporization.

It is a fine thing to have large organs, solo organs, concert organs, but the unfortunate part is the gratuitous self-exploitation of the organist. An ordinary organ recital is not actuated by a desire to educate or benefit the public, but is inspired by the great opportunity for *self-exploitation*.

The serious part is that music committees don't just that thing. As soon as the new [illegible] organ is installed the committee begins to look around and ask:

"Breathes there a man with soul so dead,
Who never to himself has said,"
Organ Recitals!

and when they find that man he is engaged as demonstrator.

This story is told of the colored Baptist brethren down South. They held a meeting to discuss the purchase of a chandelier. They argued pro and con. Finally one old colored man in the back part of the room rose and said, "I allow it's alright to get this hyah chandeliah. I sutin'ly concurs in the opinion of the elders, but what I wants to know is, who is going to play it after we gets it?" And so some music committees want to know who is going to play their fine new organ, and they decide on the man who can play Lemmen's *Storm* in the most donner und blitzen fashion. He gets the job because he is a *recitalist*, even if he cannot play a good service.

If we must have recitals, let us have them on the right scale and of proper proportions. Otherwise let us return to safe and sane preludes and postludes, and omit the cheap, free recital that depreciates the none too strong standing of organ music, and try to improve our church service.

---

Anent organ touch. The late Frederic Archer was wont to say that any fool could put a note down but it took an artist to know when to release it.

## MODERN ENGLISH ORGAN MUSIC.

BY EDWARD C. BAIRSTOW, MUS. D., F. R. C. O.

[Note.—This is an excerpt from a lecture delivered by Dr. Bairstow before the Royal College of Organists. While it pertains to conditions in England, it is of international appeal, as we have those same conditions in America. It is worthy of your consideration.]

Until recently the organ has been of all the greater instruments the least expressive. Its heavy touch and slow-speaking pipes precluded very rapid passages. Its clumsy and cumbersome draw-stop action made sudden and frequent changes of tone-color and intensity of sound impossible. Therefore, many great composers passed it by as an unworthy vehicle for their musical thoughts. This idea of the organ is still prevalent with many composers, and I feel sure that the reason they leave the organ alone is that they think that the only effective style of music for it is a restricted contrapuntal style. It is still true of the organ that different qualities and intensities of tone have to be obtained from it by more mechanical and perfunctory means than on the pianoforte, or on instruments of the string family. Subtle rhythm and delicate nuances are still difficult or even sometimes impossible to obtain from it. But no instrument is all-sufficient in itself, and what the organ lacks in some directions is amply made up for by a gain in other ways.

The pianoforte has fewer mechanical obstructions to be overcome between conception and execution, but it has fewer tone-colors and does not provide so great a range between *pianissimo* and *fortissimo*. The string family makes the realization of intimate expression an easier matter than the pianoforte, but it is an impossible and unfair thing to compare a monophonic instrument with one which is polyphonic. The organ has many advantages peculiar to it. It can present several different parts, each in a different quality of sound; it can sustain sound more evenly than any other polyphonic instrument; the effect of its deep pedal notes cannot be got by any other instrument, and modern invention has done away with nearly all its original defects. Slow-speaking pipes are a thing of the past; pneumatic and electric draw-stop action make rapid and frequent changes of color and shading an easy matter; difficult passages are as easy to execute on it as on the pianoforte; artistic voicing has improved till the different departments—diapason, string toned and reed—out of all recognition.

## THE ARTISTIC VALUE OF THE ORGAN.

I think I have said enough to prove my point, which is that the modern organ of the highest class in the hands of a capable artist is quite worth any man's while, however great a composer he may be, to write for it. But just as Chopin and Liszt understood how to get better effects from the pianoforte than other of the masters because they were pianists before all else, and just as Spohr's violin concertos will perhaps be studied when the *Last Judgment* is no more, so we shall always, I think, have to look to the organist for the music most suitable to the idiom of the organ. And as the organ is made much of in England, and because the organist is the most influential factor in English musical life, it is natural to expect that those English organists who are also composers should give to the world something which, beyond doubt, is of the highest inspiration. I hope I may be forgiven when I say that, in my opinion, this is not the case at present.

Again, why is it necessary for an organist to play so many arrangements and transcriptions of orchestral music and music written for other instruments? Surely because, if he tabooed these great art works, he could not find anything worthy of filling their places in his repertoire. Why is it, then, that we have so many organists, and yet so few composers of organ music who turn out really good work—and fewer still, I fear, if any, whose organ music will be handed down to posterity to rank with the great things written in other branches of our art? Before attempting to answer the question let me say that I do so in all humility, with a deep sense of self-criticism, and not in any censorious manner. In fact, the self-examination caused by the sense of my own limitations as a composer of organ music has been quite as much help to me in preparing this paper as the criticism of other men's work.

## DIFFICULTIES IN THE WAY OF ENGLISH ORGANISTS.

To my mind the three strongest factors working against inspiration in modern English Organ Music (particularly that composed by organists) are: (1) The British temperament, (2) the average musical and general education of an organist, and (3) his daily life and duties. The British temperament, for which, apart from art, we are all devoutly thankful, although by no means an absolute bar to success in musical composition, is often a great hindrance. Our conservative, equitable and steady-going temperament, which has given us such a stable constitution and many other benefits, has been anything but a blessing to our music. It is responsible for the suspicious and often pugnacious spirit which some of us show towards everything new or strange to us in music. When we have got a good thing we stick to it far too long. For when a Britisher once gets an idea firmly fixed in his mind nothing in heaven or earth will alter his opinion. One finds this trait in the inhabitants of the Northern portion of this island, who were for a long time so adverse to the introduction of the organ into Divine worship. One still meets thousands of people who believe that Handel's *Messiah* is the last word in oratorio. The British temperament accounts for our long and devoted worship at the shrines of a few of the great masters—not perhaps the greatest—and English music has suffered much through this. Handel was idolized, whilst Bach, his far greater contemporary, is only just coming into his own. Mendelssohn and Spohr were idolized, and their influence is still felt, though it is waning. Gounod had a short innings, but managed to do us a great deal of harm, particularly in church music. There is even now a cult of Brahms worshippers; their music is often more his than their own; one enjoys it, nevertheless, for Brahms was a great giant, and far more worthy of devotees than the others.

Much of our organ music shows signs of the overwhelming influence of these men, and many an English organist would have done better work, if he had been reared on stronger food and allowed himself more changes of diet. All of our idols are men whose music might naturally be expected to appeal to us as a nation, for, like the British character, it is very orderly, quite decorous and highly respectable.

## MECHANICAL RESTRICTIONS.

This question of restraint and writing within well-defined and strictly-kept limits brings me to my second point, namely, the average musical and general education of an English organist. The average organist's mind is far too much occupied with the mechanical side of his


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art—if art is ever mechanical—and far too little with the poetic and artistic. Text-book learning and examination passing are exalted amongst organists to a position of importance out of all proportion to their real worth; also, far too much time is spent in working cramped and soulless exercises with the idea of gaining some coveted honor. The rules of Harmony are not like the laws of Nature, inexorable and unchanging. They were one thing half a century ago; they are quite another thing to-day.

In a few years they will have changed again. The most that can be said for them is that they show the student what we (or perhaps I ought to say, what our fathers and grandfathers) in the light of modern harmony, thought sounded nice and pleasant. They help the student to order his thoughts, but they alone are not enough to express the message he has in him. The rules of counterpoint are avowedly calculated to produce smooth, flowing music. Such music naturally cannot express any deep emotion, for its very lack of anything but plain concords and carefully-prepared discords makes it so suave and contented that it fails to stir the heart at all. Here again the study of counterpoint is necessary as a start; but is not the genteel, polite English Organ Fugue which we know so well—which keeps to the lines as invariable as the Scotch Express—is it not largely the work of men who have been overdosed with text-book exercises, and having never tried to do without them, must always have the lines ruled before they can write?

Examinations are a good thing, inasmuch as they give to the deserving man the hall-mark whereby the public may know that they are not being deceived in his knowledge of the rules, or in his ability to play certain pieces with technical accuracy and a certain proportion of artistic feeling. They are also a check to the number of charlatans and imposing rogues. Still, English musicians put examinations on much too lofty a pedestal, and devote far too much time to studying for them. Viewed in their proper light, and not looked upon as the aim and end of all study, they are no doubt a good thing; but magnified and multiplied they are paralyzing to art.

## SUGGESTIONS FOR CHOIR BOYS.

BY THE REV. N. N. BONAVIA-HUNT.

[The following appeared first in the form of a letter in the London *Musical Standard*, the author is further to THE ETUDE readers through his works upon musical history. EDITOR OF THE ETUDE.]

To PARENTS OF CHOIRBOYS.

I. Boys are eligible for admission to the choir of ....., Church between the ages of nine and eleven.

They are received first on "probation," and after sufficient progress has been made, are formally admitted (at the Sunday afternoon children's service) as junior choristers.

On working his way up to the eighth place (on either Decani or Cantoris side) a junior chorister becomes a senior, and receives payment.

II. Payment (at the rate of ..... per attendance) is given each quarter, and full particulars of the amount due to each boy are entered on the quarterly report which the choirmaster sends to the parents.

III. A boy is liable to fines for absence or unpunctuality, and also to suspension for irregularity or disobedience.

Information of suspension will always be sent to the parents of a boy thus punished.

N. B.—Full particulars of fines are included in the quarterly report.

IV. As the manners and conduct of choirboys are important outside the church as well as within, it is advisable that parents should know the hours at which their boys are required to attend.

The present arrangement of hours is as follows:

[Here should follow the hours of practices and services.]

Additions to these hours are very rare and exceptional. Practices will close punctually at the hours stated.

V. Boys are expected to attend either the Sunday-school or the children's instruction service which is held every Sunday afternoon at 3.30 P. M., in the chapel of the church.

Any boy absent from one or the other is liable to suspension from the evening service.

VI. Parents are earnestly requested to coöperate with the choirmaster in his effort to keep their boys in the choir as long as possible; (1) by not allowing their sons, up to the age of fourteen, to undertake any work or occupation which will interfere with the practice hours of the choir; and (2) by securing for them, after leaving school, such a trade, occupation or profession, as will enable them to attend at least the Friday practice.

VII. Notice will be given to all parents of any permanent alteration in the hours of attendance required.

(*Signed*)

..... *Choirmaster.*

## QUESTIONS OF ORGAN PUPILS.

*Q. Should you sound to advance the note of a hymn, chant, or anthem to give the choir its cue?*

A. Most emphatically not. Only a poorly prepared choir needs a note of anticipation. The choir that is trained—notice the word "trained"—is ready and waiting, and knows how to "attack" with a feeling note.

*Q. Are interludes between the verses of hymns permissible?*

A. They are permissible, but questionable. Most organists feel that they are in bad taste. Usually they are about as appropriate as entr'actes music in a theatre and about of the same quality. They destroy the sentiment and disturb the continuity.

*Q. How often can you use the Vox Humana stop in a piece?*

A. Once! and sometimes that is too often. There are other combinations or stops to convey the same effect; they are, Vox Celeste, Vox Angelica and Undamaris. These have the vibratory quality without the sentimentality.

*Q. Should I play an organ piece for the offertory?*

A. Rarely. The best kind of offertory is one sung by the full choir or quartet. Solos, either vocal or instrumental, should be seldom used, as they seem out of place. There is a singular feeling of fitness when the entire choir sings the offertory that is lacking in solo efforts.

*Q. What is the time division of the Amen?*

A. Invariably the tempo of the piece which precedes it. If it is a hymn of three counts to the bar, then it should be three counts to *A* and three counts to *men*, not more nor less. If it is an Amen after a prayer, then the division is two counts to each syllable. The Amen should be clearly attacked and cleanly released. Remember a choir is judged by the Amens it sings. It is the test of finality.

Geo. F. Le Jeune once said a good organist chooses his preludes and postludes as he would his furniture—"they should be suitable and appropriate," he said. "only most organists know little about furniture."





# Department for Violinists

Edited by ROBERT BRAINE

## CLEAN PASSAGE WORK.

A CORRESPONDENT writes: "I am a violinist after a fashion, that is, I have studied for some years, and play, some say, very well indeed. I have a full round tone, fair technic—but—I cannot do rapid work. Something is wrong—can you tell me what it is? For instance, in rapid passages played with single bowings in the middle of the bow, I get very much confused and stumble. This is a fault I should like very much to remedy."

Our correspondent's trouble is, no doubt, caused either from the failure of bow and left hand fingers to work simultaneously or from a fundamental lack of correct time and rhythm. In order to play fine passage work cleanly it is necessary that bow and finger act at the precise same time. The right and left lobe of the brain must coördinate perfectly. Many piano pupils suffer from the habit of anticipating with the left hand, the right striking slightly after, thus creating an uncertain see-saw effect. Much of the beauty of the playing of a really fine pianist comes from the fact that the notes which are intended to be struck exactly together are played so, giving a clear rhythmical effect. A failure to do this is the cause of much of the slovenly piano playing we hear, in the case of imperfectly educated pianists. Many violin students have the same failing. Where bow and finger do not move exactly together, we have a muddled, slobbering effect which utterly destroys the charm of a rapid passage.

The only way to overcome this trouble is by slow practice at first, with the speed gradually increased as proficiency is gained. I do not know of any better exercise to begin with than the famous bowing exercise in sixteenth notes of Kreutzer (No. 2). The exercise should be played slowly at first, as if written in quarter notes, then in eighths, then sixteenths, then thirty seconds. As soon as the student finds that his playing is uneven, he should drop to a slower tempo. The metronome is a great help. At first play one note to each tick, then two notes, then four, and then eight. Never leave one speed until it has been absolutely mastered. Another good exercise for this purpose is the No. 8 of Kreutzer, which can be practiced first in triplets and then in sextoles. The effect of slow practice in work of this kind is almost miraculous, and all the greatest violin teachers insist on it. Mastering fast passage work in a clean, rhythmical manner takes much time and patience, and slow practice is the best means to attain it. The average violin student attacks fast passages as a rule at a fast tempo, skipping along at an uncertain hobbling gait—any way to get the notes in. Leopold Auer, teacher of Mischa Elman, Kathleen Parlow and other famous violinists, insists on painfully slow practice at first, with a gradual increase in tempo as proficiency is gained. Any difficult passage is bound to yield to practice of this kind, if persisted in.

Other violin students fail in doing good passage work because they practice without the natural and special accents required. I have heard advanced violin students play difficult studies and pieces without a trace of accent—everything in monotone, like a grind organ. Some people seem born without the feeling of rhythm, and the playing of such people is invariably uneven and irregular. Others seem to feel all the accents by nature and never have to be told. Where a pupil seems to have no feeling of accent, the teacher should not rest until the accents are made in the proper places, when a great improvement will be noted. Proper accenting helps greatly in acquiring a clean, even manner of playing fast passage work.

While the above methods of practice will be effectual in improving the playing of fast passages by the majority of pupils of talent, it is undeniable that people are occasionally met with who cannot attain the requisite speed for passages where great agility is required. Just as in the case of horses, the great race horses are capable of wonderful bursts of speed, so in human beings, some seem to have the natural gift of playing rapid passages, which are impossible to others. One thing is certain, however, persistent practice along the lines indicated above will work wonders.

## FRAUDULENT LABELS.

A CORRESPONDENT from Pennsylvania writes to THE ETUDE: "I think a stop should be put to this mis-branding of violins. I know of a case where a boy gave $25 for a violin marked "Stradivarius," the actual value of which would be $12 per dozen. It is a shame, an outrage that this pernicious practice should be allowed to continue."

The custom of placing the names of famous makers in violins had its origin at a very early date, in fact it commenced about the time the great superiority of the violins made in Cremona, Brescia and other Italian cities began to be generally acknowledged. The human race will do almost anything for money, and in the absence of any law forbidding it, the violin maker who can get a higher price for his violins by making them in imitation of a more famous maker than himself may safely be relied upon to do it. As far as I know none of the legislators in any country have at any time considered the matter of counterfeiting violins of sufficient importance, to pass a law forbidding it, although courts of law have occasionally awarded heavy damages and other penalties against persons who have sold violins for a high price when guaranteeing that they were made by famous violin makers.

The old masters of violin making put their names, the place of manufacture, and the date, in their violins by way of trade marks. It is doubtful if their violins were much imitated during their lives, besides, the laws in regard to trade marks were in a very misty and chaotic condition in those days. If Stradivarius had made his violins at the present day he would no doubt have patented them, and brought suit for damages against anyone using his improved construction and trade mark. But he and his illustrious compatriots in the violin making art have been dead for decades, and there is no one to object, so the merry art of turning out imitation "Strads" goes on apace.

In violin buying the legal phrase "Caveat Emptor"—let the buyer beware—obtains. There are imitations and counterfeits in every trade. At this very day American machinery and goods are being counterfeited by other nations and sold in South America. In many cases they even bear the counterfeited name and trade mark of the manufacturer. Of course, the real manufacturer fights this imposition wherever he can, but in many foreign countries it is more trouble than it is worth.

As far as fraudulent labels go, the principal part of the mischief is done already as there are millions of imitation violins scattered all over the world, containing the names of great makers. These violins are constantly growing older and acquiring signs of age, and the older they get the more likely they are to fool the unwary and ignorant. To violinists of experience, and to violin makers who know all the tricks of the trade, it seems absurd that anyone should invest his money in a violin purely on the strength of a label which can be purchased for a penny and stuck in any violin. The fact remains, however, that thousands of ignorant people buy violins thus fraudulently labeled, and if they do not pay the high prices which the originals would command, they in many cases pay far more than the violins are worth. The world is full of frauds in other arts as well as violin making, and there are hundreds of clever workmen, and even factories in Europe, which turn out vast quantities of bogus antiquities, curios and fake works of art which are sold to unsuspecting tourists at high prices.

## AMERICA THE DUMPING GROUND FOR CHEAP "FAKE" VIOLINS.

BY E. W. ABELL.

ANYONE who has looked about much for a good violin at a moderate price cannot have failed to marvel at the enormous number of inferior instruments on the market. Nearly all of these are made in Germany, probably nine-tenths of them coming from Markneukirchen, in the southern part of Saxony, where more violins are made than in any other part of the world, if not in all the rest of the world taken together.

There can be no doubt that good instruments are turned out at this great centre of the industry. Indeed, everything known to the art is found there. A high school for violin making is located near Markneukirchen, probably the only school of its kind in existence. Nevertheless, the superior instruments reach this country in such limited numbers, and are so high in price, that the rank and file of music lovers have to put up with an inferior article.

The chief reason for this is our high duty on violins, which is now forty-five per cent. The new tariff proposes a reduction of only ten per cent., leaving the duty thirty-five per cent. This will make very little difference in the existing unsatisfactory condition. As a result of the high duty this country is flooded with the refuse, on which the duty per instrument amounts to little. The manufacturing cost of most of these cheap violins is about two dollars. The majority of which bear the fraudulent label which has been the means of deceiving so many into believing that they possess a real Cremona violin. Our high duty, therefore, puts a premium on the cheapest product.

Our government has, no doubt, classed musical instruments as a luxury, and has made the duty what it is in order to



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obtain revenue from the well-to-do classes. The rich can buy good instruments and not feel it, to be sure, but where one of this kind is brought into the country a hundred cheap ones are imported. The revenue from the rich is negligible. Our people in general, who can ill afford it, pay the bulk of the duty and have to put up with instruments bearing "fake" Stradivarius labels that the Germans themselves would probably refuse to play on.

It may be asked why we do not make our own violins. It is for the same reason that we do not make our glass for telescope lenses, spectacles and other optical instruments. We buy it from Jena in Germany, or from Paris, where the art is far ahead of us. In Saxony a whole community devotes its energies to violin making, just as in this country Lansingburg, N. Y., makes most of our brushes, Troy, N. Y., our collars and cuffs, Gloversville, N. Y., our gloves, and Schenectady, N. Y., our electrical supplies. There are a few highly gifted and capable makers in America but not enough to supply the great demand.

The old world has made violins for centuries. The manufacture has become specialized. They are in close touch with the "old wood" market and other supplies. Their restricted area has compelled them to become experts in small things, while we are devoting our energies to large affairs. It is doubtful whether we could afford to undertake competition with the Germans in making cheap violins during the next fifty years. The good violin makers in America make a higher class of violin.

To put violins and all violin accessories on the free list would hurt nobody and benefit multitudes. Anyone familiar with the situation knows that the comparatively few violin makers of this country are almost wholly occupied with repair work, with keeping our present stock of good instruments in playing order as long as possible. It is useless for them to try to make violins in quantities to compete with those from Germany. I have talked with a number of violin makers and music dealers. All are against the duty. With violins, strings, bows, etc., on the free list their increased sales would benefit them and the public. The duty is, therefore, not for protection, for there is no one to protect. It is for revenue only, which is not paid by Germany but by us, in the higher cost of the instruments and the supplies.

High duty has made this country the dumping ground of the cheapest possible imitation violins, fraudulently labeled inside "Antonius Stradivarius Cremonensis facietat 1716," in deference to our craving for something really good. Thousands and thousands of such violins have been sold in America. Perhaps we need a new law like the Pure Food and Drug Act to insure honest violins.

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In all cases of repairs, address yourself only to a person of known experience and integrity. If convenient see to the repairs yourself as often as possible. I have already recommended that the greatest care should be observed in making experiments with the sound-post and the bridge. Much attention must be increased with old instruments as, consequently, from the many years' pressure, the places under the bridge have already suffered much wear.—Sohr.




## Did the Stradivarius Factory Look Like This?

Our cartoonist has caught a delightfully humorous aspect of the old violin swindle in this picture. No amount of publicity seems to be sufficient to convince the owners of violins that many of the instruments they own containing Stradivarius labels stand about one chance in a million of being genuine. Antonio Stradivari, according to some authorities, made 1116 instruments. Of these instruments there are records of 540 violins, 12 violas and 50 violoncellos. The last records of his instruments date from 1737. That so many instruments remain after nearly two hundred years have past is remarkable in itself. It is very likely that most of the others have been destroyed through accident and age. The secret of the wonderful varnish was pasted in the family bible of the Stradivaris but destroyed by Stradivari's son because of the fear that it might become common property.

The immense value which the old violins assumed naturally made imitators, not by the hundred, but by the thousand. Sheets of spurious labels were printed in thousand lots to supply the impostors who palmed off cheap violins as genuine Stradivarius instruments. The swindle became so infamous that at one time practically all of the countless cheap fiddles imported to this country bore the label of the genuine Stradivarius instrument. Sometimes this label was a facsimile, but at other times it was merely a bungling imitation. The result is that there are literally millions of violins in the world bearing the Stradivarius imprint, but which are altogether worthless. Some of these violins are fifty and one hundred years old and because they have "been in the family for ages" the owner assumes that they are genuine. The chance of being genuine is about one in one hundred thousand. Our cartoonist has imagined a picture of what the Stradivarius plant must have looked like if only a fraction of the violins attributed to the Italian master had been made by him. Stradivari was not the only sufferer from this swindle, as spurious violins bearing the names of other Cremona makers, as well as the best German and French makers, are numerous.

*The Etude is compelled to refuse to answer requests for information regarding old violins. It is absolutely impossible to appraise the value of an instrument by correspondence. The only possible method of doing this is by securing the advice of some absolutely reliable and dependable expert. The expert will, of course, expect a fee for his services. If his opinion is favorable to your instrument it would be advisable to secure the advice of still another so that there may be no uncertainty about the value of the instrument.*



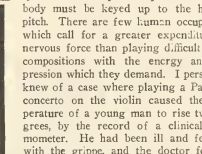
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### GREAT VITALITY REQUIRED FOR VIOLIN PLAYING.

A violinist writes from Massachusetts: "Do you know whether or not violin playing affects the nervous system or the heart? Sometimes I feel depressed and nervous after practicing an hour or so, and I am anxious to know if it is from eye strain, concentration on position, tone, etc., when not reading music, or what?"

Our correspondent's depression may come from any or all of the causes he has specified. The old adage tells us that there are "more ways than one of killing a cat." In the same manner there are more ways than one of playing the violin. If the player sits calmly in a chair, and plays easy music in a listless, feeble, expressionless manner, there is no doubt he could keep it up for a time without any special wear and tear on the nervous system. If, however, he should play with fiery energy, great tone, passionate expression, much enthusiasm, and intense mental concentration, he would find that he was making immense drafts on his nervous energy and vital powers. For playing such as this, the entire nervous system and every faculty of mind and body must be keyed up to the highest pitch. There are few human occupations which call for a greater expenditure of nervous force than playing difficult violin compositions with the energy and expression which they demand. I personally knew of a case where playing a Paganini concerto on the violin caused the temperature of a young man to rise two degrees, by the record of a clinical thermometer. He had been ill and feverish with the grippe, and the doctor forbade any violent exertion. Neglecting this advice the young man played the concerto with the result above named. Violinists with a weak nervous system and weak heart are naturally affected if the strain of playing is too great or long continued. A great French violinist fainted on the stage in Paris a year or so ago while he was playing a concerto. He had been turning night into day, and indulging in a continued round of gaycty for some weeks, with the result that his nerves were worn to a "frazzle," and his vital powers "went down" just at the wrong moment. Paganini is said to have ruined his nervous system by practicing in his boyhood and early manhood at the rate of ten hours a day, for months at a time, although it is claimed that dissipation had a good deal to do with it also. However that may be, he had miserable health all his life, and died just when he should have been in his prime. Many a splendid talent and brilliant young artist have been snuffed out because they could not stand the double strain of concert violin playing, and a wild life in the bargain.

The moral of all this is that the violinist must conserve his energy and live the simple life, if he hopes to give the world the best that is in him, and enjoy a long career and the honorable old age which should be enjoyed by every artist. If the student finds that his practice is depressing his nervous system, he should take considerable periods of rest between his hours of practice, practicing in frequent periods of say only twenty minutes or a half hour at a time, and resuming when he feels rested.

### HINTS FOR THE VIOLIN STUDENT.

BY JULIUS W. HULFF.

Never hurry to the studio. It is better to come early and wait a half hour than to hurry to the teacher with the fear that you will be late.

Nervousness is the bane of nearly every musician. At the very outset of your musical career aim to acquire as little of it as possible by plenty of outdoor exercise.

When going to a lesson carry your violin case under your arm and thus prevent tiring your fingers and wrists unnecessarily.

Silence is golden on your part while your teacher is speaking. Have a notebook handy when you return from your lesson, and jot down the most important points of your teacher's explanations.

Always have your bow and violin in condition when you step into the studio.

Think your tones. Be alert to pitch at all times. Even on your way to the studio you can train "your ears." Listen to the pitch of the street car gongs, the whistles and human voices. Try to eliminate all sounds but the footfalls of the pedestrians, and you will be startled at the roar of the shoes—and yet, you probably never noticed this before.

Never buy a violin without first consulting your teacher.

Earn the everlasting gratitude of your teacher by saying nothing about acquiring the "vibrato" until you have mastered all the positions.

Always clean the rosin from the body of the violin and the stick of the bow before placing them in the case.

Come regularly to your lessons. If you cannot come, pay for the lesson. Time is your teacher's stock in trade. And do not throw your money at the teacher. Whatever the price, the teacher earns it.

I have yet to find a teacher who was not affected by flowers and other little gifts from his students.

A teacher who makes unkind comments on the character and teaching ability of other teachers cannot long hold the respect and confidence of his students.

Some come to the studios in autos, some in street cars, some on foot and a number, who should stay at home, are brought in baby buggies. A conscientious teacher should show no partiality. Genius often prefers the threadbare coat of the newsboy to the broadcloth garments of the idle rich.

Avoid facial distortions, swaying of body and beating time with the foot while practicing.

### CONCERT ETIQUETTE.

A correspondent wishes to know if, in case of a recall by the audience after a violin solo, the accompanist should return to the stage with the violinist and bow acknowledgements also. This depends somewhat on the nature of the composition which has been played. If the composition is a sonata or any composition in which the piano has equal honors with the violin, both performers would bow. If, however, the piece which has been played is a solo for the violin, the piano part being merely the accompaniment, only the violinist would bow, although after several recalls a soloist sometimes insists on his accompanist coming forward to share the honors. To illustrate: after having performed a Grieg sonata for violin and piano, both pianist and violinist would come forward and bow, but after a performance of Paganini's *Witches Dance*, only the violinist would acknowledge the applause.

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# Department for Children

Edited by Miss Jo-Shipley Watson

[THE ETUDE takes pleasure in presenting a portrait of the genial and practical editor of the Children's Department, Miss Jo-Shipley Watson. Miss Watson has had a most thorough training for her work, and is now a highly successful teacher in the Middle West. After spending two years at Wellesley College under Junius W. Hill (a remarkably fine pedagog), Miss Watson went to Europe, where she remained, studying music for three years under Martin Krause in Leipsic and Heinrich Barth at the Hochschule in Berlin. Later she had additional courses in special work in America under Edward MacDowell, Alfred Ross Parsons and Carl Faelton. She has taught in Emporia, Kansas, and in Kansas City. Our readers are familiar with the stimulating freshness, practical usefulness and wholesome optimism which makes her department in THE ETUDE so near to the child soul and so helpful to those who work with children.—EDITOR OF THE ETUDE.]

## "AN EVENING WITH 'PAPA HAYDN.'"

(SCENE:—*Evening in* JOSEPH HAYDN'S *study in Vienna. A clavichord of beautiful workmanship stands to the left; tall book cases to the right; large table strewed with books and manuscripts in the center. The room is dimly lighted with wax tapers.* HAYDN *is seated at the table facing* BEN *and* MARY, *two lately arrived music students from America.*)

HAYDN (*smiling good-naturedly and pointing to the untidy table*): I have written many scores at this very table, so many in fact that I have not kept count of them; but to the most trifling piece I always add these three words at the top *In nomine Domini.*

BEN (*drumming the table*): Sounds French.

HAYDN (*thoughtfully*): No, it's Latin and means, "In the name of the Master."

MARY (*wonderingly*): Is that for luck?

HAYDN (*seriously*): Perhaps it is. I simply can't help it. When I think of our great Creator, my heart is so filled with joy that the notes fly off as from a spindle—and I am grateful from the bottom of my heart.

BEN (*excitedly*): Gee—I wish I could make my pieces fly like a spindle!

HAYDN (*tapping Ben's shoulder*): Maybe you will, my lad—no one knows what lies deep down in our heart of hearts. Who could have dreamed that I, out of a family of twelve, should be the chosen one? Even Beethoven marveled and said, "How wonderful that so great a man should be born in a peasant's cottage."

MARY (*eagerly*): And you are called the "Father of the Symphony," too! How did you get to be a symphonist, Herr Haydn? Do tell us.

HAYDN (*leaning forward*): Well, my dears, becoming a symphonist as you call it, is rather slow work, at least it was for me—though I must say I had an accurate ear and a fine sense of rhythm for a boy. Rhythm, the swing of the piece, counts for more than you think.

BEN (*interrupting*): We have good ears too, why I can stand right over a cannon fire cracker and let it explode and never wink an eye.

HAYDN (*laughing heartily*): Well I didn't mean that sort of an ear. We children like noise at home, though it wasn't such noisy noise as yours. I remember making a toy violin out of two pieces of wood—my gracious, the noise I must have made with that thing—performing pieces on it, if you please, of my own making.

MARY (*looking up*): We couldn't even know enough to put two pieces of wood together, much less play our own pieces.

HAYDN (*turning to Mary*): You modern children have so much done for you—you scarcely need to invent amusements—why I do believe that your teachers do most of your thinking for you—very bad, very bad! My first teacher gave me real discipline, and I received more beating than bread or instruction; my second one was no better, he punished and whipped like a tyrant.

MARY (*excitedly*): Oh Herr Haydn—did he ever rap your knuckles?

HAYDN (*laughing*): Indeed he did, not once but dozens of times.

BEN (*under his breath*): You bet I'd wear my base ball gloves I would.

MARY (*frowning at Ben*): How ever could you learn anything. I should be so excited.

HAYDN: What I learned at that time was out of books, I simply flug into all the harmony and counterpoint books I could buy. Every penny father sent for clothing I spent for music books. I slept with Fux's *Gradus ad Parnassum* under my pillow and the shabbier I looked the more excited I became about my art.

BEN (*inquiringly*): Would it do us any good to sleep with Czerny under our pillows?

HAYDN (*laughing loudly*): You might try it, no harm would be done.

MARY (*with interest*): We'll do it, Ben, and see!

HAYDN: Beside harmony and clavichord playing, I had other work to do; I was a singing boy, a chorister in St. Stephen's church; but after my voice changed old Reutter, my teacher, turned me out because I had become quite useless to him. It seems the Emperor had told Reutter that I sang like a crow, my brother took my place and I began to know what hardship was. It was a wretched time. I recall one night in particular, when I walked the streets of Vienna weary and hungry, sleeping on a park bench with a bundle of three shirts for a pillow.

MARY: It wasn't very polite of Reutter to turn you out—I'm sure our teacher would not think of such a thing, no matter how miserably we played or sang.

HAYDN (*thoughtfully*): Times have changed in that respect, and it is good that they have—you are better able to accomplish more than I did as a youngster.

BEN: But we are not talented like you—we're only plain boys and girls.

HAYDN: We all have some talent, my dears, and industry may be cultivated anywhere and in any place; all I have mannered to do is by dint of hard work. I have never forgotten the baker near St. Stephen's. When I sang a solo he always gave me a present of a cake. "Be good and industrious," he would say, "and serve God continually."

MARY (*with curiosity*): But what became of you—you could not sleep on park benches all the time?

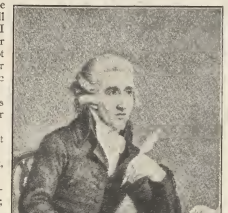
HAYDN (*smiling*): Of course not—no, a tenor singer in a neighboring church let me have his garret, it was a slight improvement over park benches, though the rain and snow came in and the wind blew so much that I could not keep my taper lighted. I accomplished a great deal of reading here, and later, when I went to my second garret, I had the good fortune to have an influential neighbor; I also had a clavier. My neighbor, the poet Metastasio, introduced me to Porpora, the famous teacher of singing.

BEN (*inquiringly*): Oh, was he the one for whom you ran errands and blacked boots?

HAYDN (*laughing*): Yes, Niccolo Porpora, I doubt if he would be known today had I not done these menial tasks for him. He was not always grateful either, but I had splendid opportunities of meeting famous people at his house and my good fortune seems to date from Porpora's garret. I practiced and memorized six sonatas of Emanuel Bach, the great Bach's son. I owe a great deal to Emanuel Bach. His *Treatise on Clavier Playing* was most valuable; from it I learned the habit of thinking in song. It was while I was at Porpora's that I gave my first lessons, for the magnificent sum of two dollars and fifty cents a month.

BEN *and* MARY (*in chorus*): Oh, that wouldn't be enough to keep us in candy and moving pictures!

HAYDN (*somewhat testily*): Maybe not—but all this self-exertion was of immense value to me. I *grew*; I didn't stagnate in my garret as some do to-day who sit in plush-lined chairs,



HAYDN AT THE CLAVIER.
(The German clavier resembled the spinet very closely.)

MARY (*excitedly*): Oh, Herr Haydn—Grandpa's attic leaks awfully, and there is a melodeon up there, do you think we might practice there and become geniuses?

HAYDN (*laughing gaily*): You are a bit too old for geniuses, besides you do not have to practice in a leaky garret, or black boots in exchange for lessons—but the wonder is with all your advantages how few good amateurs you have in your country. In my day there were fine amateurs among the upper classes and the nobility. The Prince Esterhazy made it possible for me to work out my ideas.

MARY: Did you write music for him, Herr Haydn?

HAYDN: Oh, yes, indeed, I wrote all my quartets for his players. My Prince was always satisfied with my work—I was at liberty to make experiments, observe what produced an effect and what weakened it. I could be as bold as I pleased and as I was cut off from the world there was no one to confuse or torment me and I was forced to become original.

BEN: Well you went to England anyway. I have your picture crossing the English channel.

HAYDN: To be sure—I made two trips to England. I liked the country and the people. You know at Prince Esterhazy's I had to appear in white stockings, white linen, and either with a pig-tail or a wig. In England I dressed differently.

MARY: Oh, tell us what happened in England, we want to study you in our club this year and my subject is "Haydn's English Visits."

HAYDN (*with interest*): I'm glad you are to take this subject because the English period was the most fruitful. I wrote twelve symphonies for my manager Salomon and these are the flower of my work, and this at the age of sixty and more; so take courage, my dears, you still have plenty of time to become great.

BEN: I fear we never can, and besides we have no boots to black.

HAYDN (*laughing loudly*): So much more time to study; I worked slowly, and received little praise at first. I was an old man when worldly honors came to me; in England I received a degree at Oxford. I was *feted* by the royalty, the press extolled my works; but what were worldly honors compared with my God-given gift. Oh, I am never happy as when sitting at this old table inventing new tunes.

BEN *and* MARY (*in chorus*): We just love your pieces.

HAYDN (*with interest*): I am heartily glad you love my music; when there is so much thunderous noise in the land it is good to know that my quiet airs are still remembered and played.

MARY (*enthusiastically*): I played the air to the *Surprise Symphony* in a recital when I was six.

BEN: Your music is so easy to understand, too, just as plain and clear as daylight. Teacher says we are to study your E minor sonata this summer.

MARY (*interrupting*): And teacher says, "Papa Haydn' doesn't know how to be sad, his music is like sunshine."

HAYDN (*smiling good-naturedly*): That pleases me—For I meant to make the world happy. It is impossible for me to find any luxury in grief. I never could stay miscrable more than a minute at a time—I'm sure that's the reason why you find my music so refreshing in this tired noise-driven age.

BEN *and* MARY (*looking at the hour glass*): Oh, we must go, it's almost twelve o'clock.

HAYDN (*rising*): Now remember the next time you hear a piece called "Haydnish" it does not mean silly and simple but something clear, straightforward, fresh and winning. I think I have done my duty and been of use in my generation by my works. Let others do the same.

BEN *and* MARY (*calling from the doorway*): You have helped us all and we are coming to see you again, so *Aufwiedersehn!*

### SOME QUESTIONS TO ANSWER ABOUT "PAPA HAYDN."

Name some great musicians who lived during Haydn's lifetime.

Where is Haydn's birthplace?

What was Haydn's pet name as a child?

What forms of music did Haydn write for his patron, the Prince Esterhazy?

Tell about Haydn's *Toy Symphony*?

What simple song did Haydn write in his old age?

What piece do you play of Papa Haydn's?

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"I CARE little for 'methods' as such. Like quack medicines there are many which may have some desirable points and have been of more or less value. But individuality is the thing."—B. J. LANG.



## THE LITTLE SISTER OF THE PIANOFORTE.

HER name is Clavichord, and who can tell something about this sweet toned, fragile looking forerunner of our modern piano? I believe every one of us should know the construction of his instrument, its history and development.

No more quiet, unassuming instrument can be imagined than the Clavichord. Some of us who pound out the melodies of pieces on our "Grands" would snap all the strings asunder on the Clavichord for they are of brass and no thicker than a hair.

Children in Bach's time practiced upon Clavichords and even as late as Beethoven's childhood they were used in Germany. Bach wrote most of his clavier music for them and Beethoven considered them the most expressive of keyboard instruments.

On existing days you can still see Mozart's Clavichord in the Mozarteum at Salzburg. He used this instrument when composing *The Magic Flute*. Bach's son, Emanuel, wrote a book upon the art of playing the Clavichord and this essay seems to have been the basis of all standard text books upon the art of pianoforte playing.

Look inside a Clavichord and you will find its workings are very simple. Its hammer like strings rest upon a bridge at one end, the other end being lost in folds of felt. When the key is pressed down, a thin blade of brass (called a tangent) rises and plucks the string, producing the tone, and acting as a second bridge as well, measuring off the required length of string.

The tone is most delicate and tremulous, weak to our modern ears but beautiful nevertheless, and capable of reflecting the finest shades of touch.

With the Clavichord it is not *how loud* but *how soft* can you play. Some of our modern methods of tone production would endanger the whole mechanism of the Clavichord; yet the German organists of the eighteenth century were trained upon this instrument and gained strength enough to play brilliant music upon the heavy organs of that time, some of which required a pressure often amounting to a pound to each key.

So light is the touch of the Clavichord that an unduly strong blow on the key tightens the string and makes the pitch a little sharper; if this could possibly occur on our pianos what a warning it would be to us—translated it would mean "Don't pound!"

Clavichord players kept their hands very still indeed, tranquil hand position was absolutely necessary if the pitch of the instrument was to be maintained at all.

So the Clavichord, little and weak as it is, teaches us one big lesson—that is, we do not have to pound to get tone, and controlled strength is a most valuable asset in playing the piano.

## An Enigma for Quick Minds

By Mrs. Chas. E. Avery

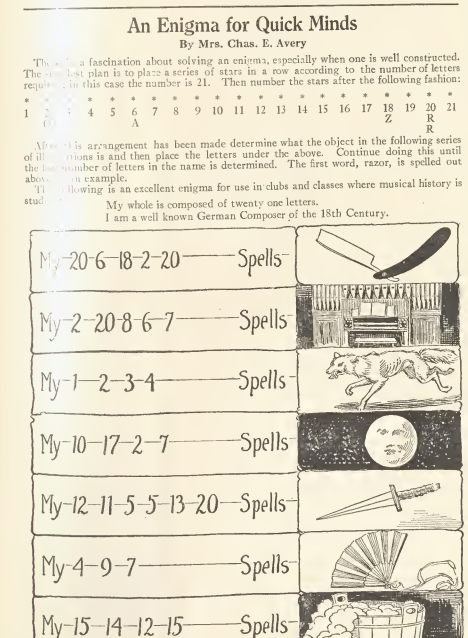
There is a fascination about solving an enigma, especially when one is well constructed. The easiest plan is to place a series of stars in a row according to the number of letters required, in this case the number is 21. Then number the stars after the following fashion:

* * * * * * * * * * * * * * * * * * * * * *
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21
O A Z R

After this arrangement has been made determine what the object in the following series of illustrations is and then place the letters under the above. Continue doing this until the last number of letters in the name is determined. The first word, razor, is spelled out above as an example.

The following is an excellent enigma for use in clubs and classes where musical history is studied.

My whole is composed of twenty one letters.
I am a well known German Composer of the 18th Century.




# Publisher's Notes

A Department of Information Regarding New Educational Musical Works

**The Yearly Settlement of Accounts.**

One month ago in the June issue of THE ETUDE, directions were given with regard to the return of music not desired from ON SALE packages and the final settlement of accounts. The note mentioned particularly that with the June statement, complete directions would be given. That statement and those directions have been delivered to all of our patrons and thousands have made their returns and settled.

A yearly settlement is imperative; it is the greatest amount of credit that any firm in any business can profitably allow. The only exception to a yearly settlement that we can possibly offer is to allow the ON SALE music that has been sent out during the past year to be retained one more year on condition that by private correspondence a settlement be made for music that has been used during the past year.

That part of the monthly account which has not been settled monthly during the year is now due. A complete statement of the exact amount due will be sent to every patron as soon as their ON SALE returns are received. Perhaps the most important final direction that can be given is to say—PUT THE NAME AND ADDRESS OF THE SENDER ON EVERY PACKAGE RETURNED, NO MATTER BY WHAT METHOD.

The keeping of an ON SALE package over, making settlement only for the amount used, is of quite an advantage; it saves transportation two ways and the old package can be freshened up not only by the receipt of new music ON SALE monthly during the next season, but by supplementary selections. Another important word would be to *order early for next year*. It is impossible to order too early; order now and set the date you want the delivery made. There are many obvious advantages from following this course.

**Order Early.**

All teachers whose work continues through the summer months will keep in touch with a reliable music supply house during that time, but those who give up teaching until fall often sever all business relations with the trade until almost the very day when the new season's work begins; then there is a hurry and rush to get an assortment of teaching pieces together, but, more often than otherwise, the music is not received until several days have been practically lost; all this is quite easily avoided by placing the music supply order early enough to guarantee delivery days or even weeks before actual teaching begins. The vacation period is a good time to make at least partial preparations for the new season's work. For several years we have made it worth while for teachers to send us their orders in the summer, before August 15th, subject to delivery at or before a stated date. We are sure this arrangement has given great satisfaction to hundreds of teachers in the past and we cordially repeat the invitation for this season. Teachers unfamiliar with this offer or with the "ON SALE PLAN" are urged to correspond with us. All inquiries cheerfully answered.

**Early Closing During July and August.**

The question of the hours of a mail order house is of considerable importance to its patrons. Thousands of our patrons have found how convenient it is and how much more promptly they receive an order from Philadelphia by mail than if they waited for a local dealer to do the same ordering. During July and August we close on Saturday at 1 o'clock and other days at 5 o'clock. This may mean the delay of a day or of a half day in the receipt of an order, particularly to nearby points. Some of the inconvenience that might result from this delay could be avoided by the sending of the order at the earliest possible moment. We ask this consideration during the two summer months.

**Summer Orders and New Music.**

There seems to be an idea in the music trade that music teaching stops during the summer. This house has never found that to be a fact. We do a very large mail order business during the summer months; there are certain sections of the country, certain sized cities and towns that do more music teaching in the warmer months than they do during the winter months, and we are all prepared to give perhaps a little better service during this time than we are in the busier winter months.

Every order is filled the day it is received, our organization is complete with the exception of vacation times, which always interfere to some small extent, but we can give at least as good service as at any other time of the year and we are prepared not only to take care of the regular orders that come in, but will be glad to send New Music ON SALE once or twice during these months to those who want any of the classifications which we send regularly during the winter months—i. e., piano or vocal or octavo or organ or violin or all of them.

**A Fascinating Summer History Class.**

Two years ago we showed our readers how fascinating the study of musical history might be made by organizing classes for summer study in connection with the very successful Standard History of Music, by James Francis Cooke. It may not have occurred to the average teacher that in these days of vacation schools she may utilize her time and the undistracted attention of her pupils in developing a branch of her work that will do more to push her pupils ahead than anything else in music. Music History cultivates an intimate love for the art by making the pupils acquainted with the lives of the composers, their aims,

ambitions, loves and personalities. A class may be started with two pupils or even one. It may be expanded to thirty or more if the teacher has the tact and organizing ability to keep up the work. The Standard History of Music may be put into use at once by any teacher. Previous experience in teaching the subject is unnecessary, everything is arranged in its proper order, with an abundance of test questions. In another part of this issue you will find a division of the work into a course of eight weeks. The whole subject may be covered profitably in four if sufficient time is given at the lessons. If you desire to do something to make your summer worth while, let us send you our plan to help you organize a class and also let us quote you our special prices for the History when ordered in quantity. Don't hesitate to write—we are only too glad to assist active teachers with full information.

**Three Months' Etude Subscription.** During the summer months we offer THE ETUDE at a reduction. We will send any of the three summer months for 25 cents. The months included in this three months' trial subscription are June, July, August, September and October. The principal benefit of this trial subscription is that there are so many pupils whose interest it is necessary to keep alive during the summer months and that the receiving of THE ETUDE monthly will do this better than almost anything else. It will give them pleasing and instructive music suitable for the summer playing, and in addition to this a most excellent lot of reading matter which will be stimulating. In many cases these subscriptions will continue through the teacher to the fall. Why not try this with your class? Offer them this trial subscription at 25 cents and we are positive that there will be a hearty response to any effort made in this direction.

**Missed Lessons.** Sit down and estimate how many times during the past year you have been obliged to forfeit an entire hour owing to the fact that some pupil has failed to live up to his obligations and take the lesson you have arranged to give him. Perhaps you have printed on your letter head some statement which informs the pupil or his parent that he is expected to pay for lessons not taken. So far so good. But what you really need is some conspicuous sign hanging constantly in your studio containing a statement backed up by the authority of representative teachers. This should have a wonderful effect in assisting you to secure your rights in this very important matter. We have taken the statement of the Philadelphia Music Teachers' Association which is endorsed by three hundred representative teachers in all parts of the United States and had this statement, reading *"MISSED LESSONS. Musicians in all parts of the country have adopted the rule which requires students to pay for all missed lessons except in the case of protracted illness. Teachers are expected to conform to this rule,"* printed in two colors on a buff gilt-bevel-edged cardboard measuring six by nine inches. The statement is surrounded by an artistic design and makes a very attractive placard to hang in the studio. It costs only ten cents postpaid, and it may be the means of saving you "missed lessons" which might cost one hundred times the price of the card. Every teacher should secure one of these at once and assist in fighting the greatest business abuse which teachers suffer.

**Reed Organ Music.** The demand for music and instruction books for the cabinet or reed organ is particularly heavy at this season, and, as a partial guide to the selection of suitable music, etc., of this class, we have prepared a list of choice compositions and arrangements, studies and methods, shown on page 465 of this issue of THE ETUDE. Any of the above will be sent for examination (On Sale) and all teachers of this instrument are invited to take advantage of the offer.

**New Pipe Organ Book.** We have in preparation a new collection of pipe organ music printed from especially large plates and containing pieces of a popular order and intermediate difficulty; organ pieces of such a character as are frequently included in the music pages of THE ETUDE. It will be such a book as the organist can pick up at any time and find in it a piece suitable for almost any ordinary purpose. The numbers will all be bright and attractive.

For introductory purposes we are offering this new volume at the especially low price of 20 cents.

**Vaccai Method of Italian Singing.** This standard work is to be added to the Presser Collection. It will be printed from new plates, carefully prepared, and the book will be revised and edited by one of the leading Vocal Teachers. Vaccai's Studies have proved most popular among students and teachers and they bid fair to be used for a long time to come. They are extremely melodious and are written in the Italian style.

For introductory purposes we are offering copies of this volume at the special price of 20 cents, postpaid.

**First Piano Book. By E. D. Wagner.** This standard elementary work for piano will be added to our catalogue during the summer months. This work is of interest to all teachers of beginners. Next in popularity to Köhler's Practical Method comes Wagner's First Piano Book. The material in this book is much more modern than Köhler and even more interesting. It is advisable to change the instruction book from time to time. It adds zeal to teaching and affords a teacher an opportunity to pick up new ideas. It matters not what book you have been using as an elementary work it would be well to try this new book when it comes out.

The special price is but 20 cents, postpaid.

**Haydn's Sonatas, Volume 2.** This volume will follow very closely on Volume 1 which has recently been delivered to those who have subscribed for it in advance. In these two volumes there is sufficient material for the average pupil in the works of this classical composer and it is a very fitting preparation for Beethoven's Sonatas. The second volume is equally as interesting as the first and we have offered the first volume on the special offer at 35 cents, and we will now offer the second volume at the same price and we will also have an additional offer for the two volumes for 70 cents, but in no case will the first volume be sold alone for 35 cents. It can only be had at special rate in conjunction with Volume 2.

**Concentrated Technic. By Alois F. Lejeal.** As this work has been slightly delayed, we shall continue the special offer during the current month only. It is an excellent technical work for more advanced students and may be used to advantage in daily practice during an extended period.

During the current month the special advance price will be 20 cents, postpaid.

**Melodic Studies for the Piano. By Herman Vetter.** We have been somewhat delayed in issuing these studies but they will be ready in a short time. We shall continue the special offer for one month longer. It is one of the best books for beginners' second grade work.

Our special price in advance of publication is 15 cents per copy.

**Etudes Melodiques for the Pianoforte. By E. Nollett.** This interesting volume of piano studies by one of the leading French composers is well along toward completion. These studies combine technic, rhythm and melody in a high degree and are extremely interesting throughout. They are a little less difficult than Czerny's Velocity.

Our special advance price will be 25 cents, postpaid.

**Chaminade Album.** We will publish during the summer months a Chaminade Album. This volume will contain only the best compositions of this popular composer.

The introductory price of this volume will be 20 cents, postpaid. This is about the price of the average piece that is in the collection and there will be some 20 pieces in the volume.

**Great Pianists on the Art of Pianoforte Playing.** This new work, now fast on the way to publication, is a series of personal educational conferences with renowned masters of the keyboard, presenting the most modern ideas upon Technic, Style, Interpretation and Expression. It is the result of a great number of study talks conducted by James Francis Cooke (author of the *Standard History of Music* and *Mastering the Scales and Arpeggios*), with the leading pianists of the past decade, including Arriola, Bachaus, Bauer, Bloomfield-Zeisler, Busoni, Carreno, Gabrillowitsch, Goodson, Godowsky, Hofmann, Lhevinne, de Pachmann, Paderewski, Pauer Rachmaninoff, Reinenauer, Scharwenka, Schelling, Sauer, Stojowski, etc. A fine half tone portrait of each pianist will accompany the chapter giving the personal opinions of the pianist. A concise biography and word picture of each artist has also been written. At the end of each chapter are ten questions in style interpretation, technic and expression, which not only make the book particularly valuable for use in connection with self study, but which enable the teacher to conduct classes in these subjects that will give his pupils "the last word" of the greatest artists upon the most important subjects. Additional chapters are upon the making of a virtuoso, the artist life, the relation of the artist to the manager, and a hundred and one things of great interest to every one studying music. Mr. Cooke's experience as a teacher covering a score of years makes it obvious that the general plan of the work is thoroughly educational and practical. It is the kind of a book that every teacher should possess, as well as one which no student beyond the elementary grades may peruse without immense benefit. The special introductory price in advance of publication is 50 cents postpaid. Students have paid hundreds of dollars to secure similar opinions from the virtuosos in person.

**Two Part Songs.** We will publish a volume of two part songs for women's voices during the summer months so that it will be ready for use in the fall. Only the most popular and singable songs will be included in this volume. Our resources along this line are ample and our readers can look forward to a collection of great value. This work may be used with choruses, women's clubs or female colleges or even for duets or private purposes. The form in which it will be published will be octavo.

The price of this in advance of publication will be 15 cents, postpaid.

**New Gradus ad Parnassum. Various Difficulties. I. Philipp.** This fine volume of the series is almost ready. It contains all sorts of studies which could not be included in any of the previous classifications. It is an interesting volume and it will prove especially useful to advanced students.

Our special offer during the current month is 20 cents, postpaid.

**Sonatinas for the Pianoforte. By Lichner.** This volume contains the nine best Sonatinas by Lichner. They are all written in a very pleasing style and yet they conform closely to the classic model. They are real miniature sonatas and are intended to be used as a pleasing and profitable preparation for serious work. This volume will be one of the new numbers in the Presser Collection and will be printed from new plates which have been especially engraved. The pieces are carefully edited with a complete analysis of the musical forms in each case.

During the current month we are offering this volume at the special introductory price of 30 cents per copy postpaid.

**Pieces in Octaves, Op. 1021. By A. Sartorio.** This is a new and attractive octave book now nearly ready. Octaves play such an important part in modern piano technic that one cannot have too many good books bearing on this particular subject. Each of the pieces in this work exploits some special feature of octave technic. All the pieces are very melodious and are worth playing from a musical standpoint aside from their genuine technical value. The book is of intermediate grade.

The special offer price in advance of publication is 20 cents postpaid.

**New Vocal Album.** We have in preparation a new collection of songs all of intermediate difficulty, chiefly new works by modern writers, of an especially attractive character and suitable for general purposes. These songs are all on especially large plates and the books will contain a goodly number of them. It is a book which is bound to become popular with singers.

For introductory purposes during the current month we are offering copies of this book at the especially low price of 20 cents.



**Sonatina Album Abridged.** We shall continue during the current month the special introductory offer on this new volume in the Presser Collection. Its contents include the principal portion of the well known sonatina album compiled by Kohler and all the numbers are sonatinas by standard writers. Many teachers prefer this to the larger volume.

The special offer price during the current month is 25 cents postpaid.

**The Vocal Instructor. By E. J. Myer.** This work is now ready and the special offer is hereby withdrawn. We feel that it is one of the most important vocal books ever published. It is extremely practical and contains just the necessary material for bringing out and developing the voice.

We shall be pleased to send copies for examination to all who may be interested.

**Popular Recital Repertoire.** The foregoing is the title selected for the new recital and drawing-room album which we have been offering at a special introductory price for some time. This special offer is now withdrawn, as the book is ready, but we shall be glad to send copies for examination at any time. Collections of this nature are always in demand.

**Selected Classics for Violin and Piano.** This volume is now ready and the special offer is hereby withdrawn. We have no doubt but that "Selected Classics" will prove equally popular with Mr. Franklin's previous violin and piano book entitled "Operatic Selections."

**Easier Compositions of Beethoven.** This volume is now ready and the special offer is hereby withdrawn. It contains the best of the lighter compositions of Beethoven, all carefully edited in conformity with the celebrated Cotta Edition. We shall be pleased to send copies for examination at any time.

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The popular assertion, "Music is the language of the emotions," should not be accepted as though music expressed emotion only; for it expresses thought as well, and sometimes even thought without emotion. But if we admit the above assertion it is because music is the chief art-medium for expressing the emotions, capable not only of commanding, but of communicating them to others.—CHRISTIANI.


## GOLD AND SILVER MEDALS



This medal made of gold, roman finish, of substantial weight, engraved to order, net, postpaid, $5.00. The same in silver, net, postpaid, $3.00.

**Theo. Presser Co., Philadelphia, Pa.**


## MAKING PLEASURE OUT OF SCALE PLAYING.

BY CLARA LOUISE GRAY.

Some teachers have mistaken attitudes in the matter of teaching technic. Technic should be a part of every lesson, but it should not be made a disagreeable part. Indeed, with young pupils the teacher who succeeds in making the technical part of the lesson thorough and efficient, but at the same time fascinating, is the one who gets the "cream" in patronage.

How many, many times have we heard little ones say such things as this:

"I don't like that cross teacher, I wish that I could go to Ruth's, she says she loves her scales and finger Etudes because her teacher makes a game out of them for her, and then she has such pretty pieces. She does not have to play over and over 1, 2 and 3, 1, 2 and 3, and her teacher never says to her like mine, 'Now, child, you must begin and repeat that passage and if you make a mistake I shall have to scold you.'"

When you teach fingering and scales put a little human love into your work. Teach them with the same spirit that your mother had in her heart when she put you to bed all cosy and warm, although your little soul rebelled against being put to bed. No matter who the pupil is he will surely respond to the love spirit if you really, truly, genuinely feel it in your own heart. Try this method and perhaps your eyes will open when you see how many new pupils you will have at the end of the season.

### "MOTHER'S PIECE"

A great deal depends upon the material employed and upon its immediate adaptability to the real needs of the pupil. It is exceedingly annoying when a pupil brings a piece with the words, "Mother used to play this piece when she was a little girl. She loves it and wants me to play it." In many cases the piece is far too advanced for the pupil. The edition is almost always antiquated and the fingering poorly contrived. This almost always injures the student. When the pupil commences to be in the least careless about fingering he starts to go behind. It takes a great deal of work to bring the pupil back to the paths of technical rectitude. If the mother knew that old pieces of this kind are liable to do the pupil an injury she would not insist upon their use.

Once a pupil lagged behind in scale playing and I said to her, "Scale Playing is something like the game *Hunt the Thimble*—only instead of trying to find the thimble in the usual way, we must hunt for the sharps and the flats in the scales instead."

"O! what fun!" she cried, "I want to play the scale of D, that has two sharps to find, and don't you remember I did not get the fourth finger just right in this scale."

"We must go to work." I answered. "Time flies, you know. Now do your very best, and hold your hands steady and strong on the pretty white keys."

"I will try hard," and with a gay little laugh she began to play. "Now, Mr. Finger," she said, "you naughty old fourth finger, you must just walk straight."

So we went at it. The scales were all played, some of them a number of times, and without one bit of trouble with "Mr. I Can't." When the lesson was over and she was putting on her hat and coat she said, "I don't see why Helen does not like to play the scales and finger her exercises when I love them so much."


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## The World of Music

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### At Home.

The latest Gilbert and Sullivan revival at the Casino Roof, New York, is *Iolanthe*, one of the most tuneful of all.

The American rights of *Das Furstenkind*, the last opera of Lehar, of *Merry Widow* fame, have been acquired by Henry W. Savage.

Mendelssohn's *St. Paul* was rendered by the Memorial Choir, of Newark, on May 18, under the direction of Louis Arthur Russell.

Mr. Emil Liebling has been especially active in his recital work during the past spring meetings, with large success in different mid-western cities.

The Central State Normal School, of Michigan, gave a musical festival in May in which a large chorus took part. One of the evenings was devoted to Flotow's opera, *Stradella*.

Minneapolis is said to be laying plans for having a yearly season of opera. The visit of the Chicago Philadelphia Co. this past season proved unusually popular.

A contract has been concluded by the manager, Rudolph Aronson, with Johann Strauss, one of the famous Strauss family, of Vienna, to tour this country in 1915, from May to September.

Oscar Hammerstein has taken title to the property on the east side of Lexington Ave., between Fiftieth and Fifty-first streets, New York, where he will erect his new opera house.

A New England Conservatory Association has recently been formed in Los Angeles, with Miss Bessie Francis Pike as the founder. Fifty-two active members took part in a recent banquet given by the Association.

There is a report to the effect that Andres Dippel is to build a theater in New York, presumably for the production of light opera, as he has agreed to keep clear of grand opera for three years.

A training school to aid young singers and other artists who have not the means to study is planned by the Woman's National Theater, according to announcements at a meeting of the organization in New York last Tuesday.

The Twelfth Annual Commencement exercises of the Guilmant Organ School were held on the evening of Monday, June 2, at the First Presbyterian Church, N. Y. Dr. William C. Carl conferred the diplomas.

The successor to *The Chocolate Soldier*, Oscar Straus' tuneful opera, is *My Little Friend*. This new work has been produced in New York, but the critics do not appear to think that Straus has added to his laurels.

The Etude has frequently given accounts of the excellent work done by the Philadelphia Operatic Society, which objects strongly to being classed as a local amateur affair. The most recent venture of the society was an entire week of opera, given at one of the leading Philadelphia theaters.

The annual prize of a Mason & Hamlin grand piano, offered by the New England Conservatory of Music, Boston, for the ablest pianist of the senior class, was won this year by Sara Helen Tubbesjohn, of Galveston, Texas. We hereby extend our heartiest congratulations and best wishes for future success.

William H. Thoms, a well-known American musician and writer, died recently in West New York. He was born in New York in 1852, and won renown as a boy both as violinist and pianist. Later he studied voice abroad, and on returning to America became interested in various journalistic enterprises.

At the commencement exercises of the Combs Broad Street Conservatory, on May 27, thirty pupils received diplomas and certificates. The Conservatory Orchestra of sixty-five players furnished the orchestral parts for the concertos performed by the pupils.

A fortune of $100,000 was left by Dudley Jardine, the son of the founder of a famous organ-building firm. Notwithstanding this wealth, Dudley Jardine elected to live as a poor man in the Bowery, New York, where he was known for many years under the name of William Smith.

During the present summer Mr. Sigismund Stojowski, the well-known virtuoso, is touring in Europe. Many distinguished engagements have been arranged for him. The London Symphony Orchestra, under the direction of Arthur Nikisch, will perform Mr. Stojowski's *Prologue, Scherzo and Variations*.

The prize offered by the De Koven Opera Co. for a libretto of a comic opera has been won by Hilliard Booth, a practicing lawyer, of North Carolina. He has won $1,000 with his libretto, entitled *Jean Lafitte*. The work deals with the romantic adventures of the notorious pirate who went to General Jackson's aid at the battle of New Orleans.

The Chicago Musical College reports that it graduated the largest class in its history at the commencement, held in Orchestral Hall, on the evening of June 1. The College orchestra, composed of 81 members, participated in this and in the baccalaureate commencement that the institution had held.

Have you ever heard of a third two hand arrangement of Rossini's *Semiramide*, The indefatigable Czerny wrote one, and at a recent pupils' recital in San Francisco, Mr. George Kruger had sixteen young lady pupils perform this highly meritorious piece, achievement upon eight grand pianos. The arrangement is really very effective.

The Chicago-Philadelphia Opera Co. has officially announced that Cleofonte Campanini will succeed Andreas Dippel as manager. The directors also announce that a prize of $5,000 is offered for the best American opera by an American composer. The work is to be presented during 1914-15. A series of ten operas in English is to be given on ten Saturday nights.

The "Chaminade Club of Jackson, Miss.," takes it upon itself to pay the expenses of a student in music. This is done by making a sacrifice of one of the most important social functions of the year, which club is glad to give up in order to help a student. The club has recently donated a program devoted to the works of Ernest Kroeger, the American composer.

A new Italian opera, *L'Amore te re*, is supposed for production at the Metropolitan Opera House next season. It is the third work of this kind by its composer, Italo Montemezzi. It is said to be modern in spirit, with a dash of Wagner, Strauss, as well as the most French school. Let us hope there is enough Monte-zuma in it to make the work not to be reminiscent.

A silver laurel wreath was recently presented to Mischa Elman, bearing on its sides the signatures of many prominent New York musicians, among whom were Rafael Joseffy, Franz Kneisel, Victor Herbert and others. The occasion was the violinist's final appearance of the season, when he played for the benefit of the Musicians Fund, incorporated by the Bohemian Club, of New York.

The National Federation of Musical Clubs has evidently announced that it will offer a prize of $10,000 for American composers of grand opera. It is distinctly stated, however, that "the libretto must be worthy the sponsorship of The National Federation of Musical Clubs." In other words, the National Federation will not stand for opera plots of questionable morality, which are all too prevalent on the operatic stage to-day.

The May Musical Festival, held under the direction of Mr. H. Augustine Smith, at the New England Congregational Church in Chicago, is one of the unique events in the year. Two nights are devoted to the Festival and the choirs of fifty voices. There are several, including children's choruses, numbers ranging from Gounod's *Messe Solennelle* in the *Pirates of Penzance*. This church is doing a splendid work with its choirs, and maintains a summer camp for the members.

The Philadelphia Music Teachers' Association gave its annual banquet on the evening of June 2. One hundred guests participated. The guests of honor of the Association this year were Dr. Hugh A. Clarke, Professor of Music at the University; Mr. John C. Freund, proprietor and editor of *Musical America*; Dr. W. W. Gilchrist, Mr. John Luther Long, Rev. D. M. Steele, Mr. Thomas Tapper, Mr. Herbert J. Tily and Dr. J. Frederick Wolle. An account of the practical work of this association was given in The Etude last month in connection with the "Missed Lesson" article.

Music in Richmond, Indiana, is placed upon an exceptionally fine educational basis. The town supports a symphony orchestra of sixty-five players, including all the instruments of the regular symphony orchestra, in the high school there are two orchestras, the High school and the study of advanced musical works. The scholars receive credits for all the musical work done in the school. Will Earhart, the musical supervisor of the town, deserves credit for much of this unusual activity.

Six operas are to be given by the Metropolitan Opera Co. in New York next year which have not yet been heard in New York—at least not in opera form. These will be "one of Richard Strauss' operas"—probably either *Der Rosenkavalier* or else *Ariadne auf Naxos*. *Eugene Onegin* is also on the list, and this work of Tchaikowski's has probably been selected by reason of the Charpentier's *Julien*, an entirely new work, will be produced. Wolf-Ferrari's *Jewels of the Madonna*, Giordano's *Madame Sans-Gene*, and Victor Herbert's new one-act opera, *Madeleine*, to be sung in English, complete the list. Other novelties, however, are also contemplated, and there will be many interesting revivals of old favorites that have been unheard for some time.

It has been figured that 20,000 people attended the recent Syracuse three-days' musical festival, during the five concerts given. The Boston Opera Orchestra was engaged under Wm. Gondrich, and eight distinguished soloists appeared. Maud Powell received special honors by reason of her heroic journey across from Detroit while suffering from an attack of peritonitis. She played first movement of the Coleridge Taylor concerto with a doctor and a trained nurse immediately in call; more than over she played it without rehearsal, and the conductor was unfamiliar with the score. The children's chorus also covered itself with glory, and the adult chorus rendered *Hiawatha's Wedding Feast* remarkably well.

The following are the conditions governing the competition for the $100 prize offered by the W. W. Kimball Co., of Chicago, for a setting of the poem, *Fly Singers*. Composer must be resident of U. S. A. Setting in madrigal form for unaccompanied chorus of mixed voices. Composition must be thoroughly singable and practical. Each manuscript must bear a fictitious name, the composer accompanying each work with a sealed envelope enclosing his real name and address with his assumed name written on the outside of the envelope. Loose stamps should be enclosed for return of rejected manuscripts. Composition becomes property of the Chicago Madrigal Club in case of the prize. Composition will be produced by the Madrigal Club next year. If no worthy composition is submitted no award will be made. Address, D. A. Clippinger, Kimball Building, Chicago, for particulars.

The [illegible] of the City Club, of New York, [illegible]ovide opera at popular prices have [illegible] taken definite shape, and have met with prompt and hearty response. As an immediate consequence of this, the Century Theater in New York is to be known as the Century Opera House and there Milton [illegible] Sargent Aborn will make the home of Century Opera Company. Thus will New York be supplied with popular grand opera in addition to what it gets at the Metropolitan, and in addition to what it may or may not get from Hammerstein. The season at the Century Opera House will open next September 15, with [illegible] each opera will be given an entire week of performances, including two matinees, and many interesting works are promised, including *Louise*, *Madam Butterfly*, *Thais*, *Lohengrin*, *Koenigskinder*, *Carmen*, and *Parsifal*. An operatic conservatory is to be quartered in the Century building, and special performances of works appearing in children, such as *Koenigskinder*, will also be given in the former Children's Theater. Part of the building will also be rented for studios, etc.

Just as The Etude is going to press the New York State Music Teachers' Association is convening at Saratoga for its twenty-fifth annual gathering. Among the speakers at this meeting will be Mr. John C. Freund and Oscar Hammerstein. Victor Herbert's Orchestra will participate. This organization is one of the strongest and most practical teachers' societies in existence. The published reports of the addresses made last year are an excellent indication of the usefulness of such conventions. The officers for this year are: Walter L. Bogert, President; Mildred Hallow, Vice-President; Miss E. Pearl Van Voorhis, Secretary-Treasurer. The Fairmore School of Arts, with its fine endowment, has made Saratoga a music centre, and the excellent municipal convention hall, together with the many hotel accommodations and the attractions of the mineral springs (now under the supervision of New York State), insure the success of this quarter century anniversary of the largest music teachers' organization in the country.

The eighth biennial convention of the National Federation of Musical Clubs took place in Chicago at the latter end of April. Three hundred out-of-town delegates registered on the first day, many new friendships better formed at the opening reception. The meeting was officially opened on the second day with an address by Dr. Winship, editor of *The Journal of Education*, and important papers were read by various speakers. A concert was held in the evening in the Gold Room of the Congress Hotel, and many who had attended Germaine Schnitzer's piano recital in the afternoon were also present. On Wednesday morning a symposium was conducted upon the subject of American Music. It was decided that a commission shall be appointed similar to the one now operative for the moving picture films. Among the speakers were Anna Ziegfeld, Mrs. Jason Walker, Glenn Dillard Gunn and Karleton Hackett. In the evening the prize composition by Arthur Shepard was heard, and a concert was given by the Chicago Symphony Orchestra under Frederick Stock. On Thursday morning a symposium was opened on public schools of music. Among the speakers were Mrs. Fannie E. Hughey, Mrs. Frances Clarke (of the educational department of the Victor Talking Machine Co.), and Agnes C. Heath, supervisor of music in the Chicago public schools. Other important meetings were held on Friday, at which it was decided to take definite action for the suppression of the suggestive songs which appear to be growing in popularity at the present time, the chief speakers being Ella May Smyth and Mrs. Harry W. Jones. The convention as a whole must be voted a complete success, both from the standpoint of effectiveness and from that of general musical and social interest.

### Abroad.

A version of Weber's *Oberon* "rejuvenated" by Gustav Mahler has been given in Dresden.

Mme. Lilli Lehmann is said to be at work on a volume of reminiscences, which will appear next autumn.

In memory of the hundredth anniversary of the death of Grétry it is intended to convert the house at which he was born in Liége into a Grétry Museum.

The University of Vienna is going to confer the degree of Doctor of Philosophy upon Cosima Wagner, and upon Hans Richter, the great Wagnerian conductor.

An interesting group of artists are coming to America under the management of Loudon Charlton. They include such favorites, such as Kathleen Parlow and Bachaus, and bring a new artist—that is, new to America. We refer to Jacques Thibaud, a French violinist of exceptional ability.

The occasion of Mr. Tertius Noble's departure from York, England, where he was organist at the Cathedral, was recently celebrated by a farewell address with his assembled friends. An address was read and a purse of money presented to him.

A new two-act opera, entitled *Tato*, has been produced at Monte Carlo. It is the work of Mme. Labori, the wife of the celebrated Parisian lawyer, who acquired such prominence in the Dreyfus case. Her first husband was Vindimir de Pachmann. She was formerly well known as a pianiste, and once toured this country.

The first novelty of the Covent Garden Opera season in London this year was Hermann von Waltershausen's *Oberst Chabert*. The work is founded on Balzac's *La Comtesse a deux marie*. It is a powerful drama of the *Enoch Arden* type, but with a tragic finish.

The Norwegian composer, Sinding, whose *Frühlingsrauschen* is known to so many pianists, has in his fifty-seventh year secretly published his first opera, *The Holy Mountain*. The work is of large dimensions, and will be presented in Germany next year. Hitherto the composer has found expression for his highest musical inspiration in the symphonic form.

The celebration of Saint-Saëns' 75th anniversary of the beginning of his musical career has taken place in London. The veteran composer visited the British capital by special invitation, and a new oratorio of his is to be produced at the musical festival held in the cathedral at Gloucester, England. A concert was given at the Queen's Hall in his honor, at which he performed a concerto of Mozart's.

The centenary of Wagner's birth has been celebrated in Leipzig in elaborate fashion. A three days' festival was held at which the master's works were performed, and the cornerstone of a Wagner memorial was laid. A Memorial Exhibition was also opened at which a long collection of many interesting Wagner autographs, scores, paintings, etc., are displayed.

*Parsifal* was recently performed at Zurich. According to the law, a long period of protection ended with the expiration of thirty years from the date of production, and the composer's death, and not from the close of the year as in Germany. The performance is said to have been a fine one, the staging being modeled upon Bayreuth. Some rich amateurs of Zurich furnished the necessary funds for the production.

At a concert given in Vienna recently some compositions of the latest musical iconoclast, Arnold Schönberg, were given. Opinions on the works were so divided and so intensely felt that the music was drowned in a storm of uproar, and blows were given so that proceedings ended in a free fight. It will be a long time before interest in musical composition will be so intense in America as to lead to a disturbance. Such a scene at a baseball match, however, is not unknown.






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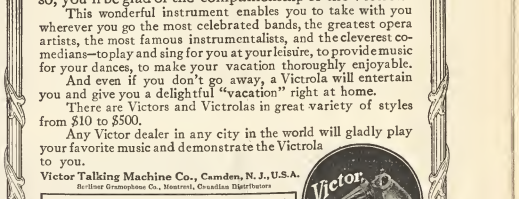
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## WORLD OF MUSIC.

(Continued from page 523)

PADEREWSKI's tour through Poland, according to Madame Paderewski, occasioned the wildest enthusiasm among his compatriots. "He was received not like a king, but as a sacred emblem of the nation." A curious sidelight is thrown on the event by the action of the Russian police, who raised no objection to the presentation of floral tributes, but insisted that the ribbons attached to the flowers must be taken off wherever they were the national colors of Poland.

SIR FREDERICK BRIDGE, the organist to Westminster Abbey, evidently does not approve of ultra-modern musical developments. He recently expressed his opinion at a lecture at the University of London that "the musical aberrations of the last three or four years will never be able to annihilate the beautiful music of the last three or four hundred years. We are told by some people that our scales are out of date. If so, it is because our ears are not long enough to stand them."

MRS. D'OYLEY CARTE, formerly the wife of the producer of the Gilbert and Sullivan operas, died recently in London. She took a very active part in the preparation of the works by the famous couple, and more than once smoothed over the difficulties which finally separated them. On the death of Richard D'Oyley Carte, she married Stanley Carr Boulter, but continued to run the Savoy Theatre according to the old traditions for some years. She will be greatly missed by all good Savoyards. Among other things, she did in her enterprising life was to manage lecture tours in America for Henry M. Stanley, the explorer; Bret Harte, Oscar Wilde and Matthew Arnold.

BACH'S widow died in the poorhouse, and in the last years of his life Bach had been obliged to sell the copper plates of some of his compositions for which there was no demand. A few weeks ago the MS. of his *Well Tempered Clavichord* was sold at auction in Berlin for $5,000. At the same sale the sum of $200 was paid for the MS. of Gluck's *Ai perdu mon Euridice*. The fragment of Wagner's juvenile opera, *The Wood Ding*, brought $3,000, while $600 was paid for his pianoforte sketch for a second symphony.

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## THE BIG LITTLE PIECE.

So many of us like big thundering pieces that leap from one end of the piano to the other—"Oh if I could only play like that" we sigh. Most of us do play like that and maybe that is the very reason why some of us like the little soft quiet pieces better.

There are many big little pieces that cover only a page or two. Schumann has written many such pieces and so has Chopin.

One of the biggest little pieces I know is the E minor *Prelude*. Just you take a peep at it and count the measures—only twenty-five and the simplest tune that doesn't seem to move at all, and some tum-tum-tum chords in the bass. "How easy," you will think, and yet how hard.

It must have been this *Prelude* that made Rubinstein say that the *Preludes* were "the pearls of Chopin's work." One critic says, "the melody seems literally to wail," another one calls it "a real gem and would alone immortalize the name of Chopin as a poet."

The whole is very solemn, like some canvas of Rembrandt's. There is the somber back ground of chords in the bass, and the sighing melody wavers between C and B and finally sinks to rest on the tonic in E minor.

I must tell you how our class studied this *Prelude*. It may give you an idea. Of course we didn't care much about it at first. I confess we all rather liked the flashy, dashy kind of things; but our teacher seems to have a little trick of bringing us down to serious music once in awhile and so that is why we came to study the *Prelude*.

She bought ever so many copies of the piece, and we helped her cut it up into sections, there are six musical sections or musical sentences as you will discover if you do as we did. These sentences were pasted upon stiff card board, at every lesson each one of us received a new section to study, it took us about six weeks to learn the whole *Prelude*, but I assure you we have learned it so thoroughly that the worst case of stage fright could not drive it out of our heads.

The first lesson was a decided failure, on our part at least. There were only four measures and these looked so easy that not one of us thought it worth while to more than glance over it, but dear me—teacher gave us such a test that we felt ashamed for days; after that we could tell the beginning tone of every phrase and recite the chords and write each section correctly, with all the marks of expression and the accidentals.

It was the first time we had really studied. Of course teacher will say, "You must take a little at a time," but who does? I wonder! With the Prelude it was different; we couldn't look ahead because there was no more music.

As each section was studied and memorized it was taken away so we couldn't look back either.

If we could not remember it then we floundered on until we did remember, and so we learned that great big lesson about perception, concentration and memorizing.

This piece of twenty-five measures was the biggest little thing we took that year. We have done this with many pieces since then. We rather love to see our music chopped up into sections, and I do wish every girls' club would try the experiment.

"THE true artist can give such variety to a simple five-finger exercise that he can make it beautiful. But how many play five-finger exercises over and over again until they have taken their daily allowance of mechanism? Listen to every tone that you play, and above all listen if you would play Chopin."—V. DE FACHMANN.

## HOW MUSIC AFFECTS ANIMALS.

BY J. CUTHBERT HADDEN.

A PARAGRAPH has been going the rounds about a Milwaukee dairy farmer's experiment with music on a herd of 70 pedigree cows. The experiment was tried, we read, with a gramophone, on the theory that music at milking-time would make the cows less inclined to be nervous." Why cows should feel nervous when being milked is not explained. In any case, the Milwaukee man found that his experiment increased the milk-producing value of his herd by two quarts each cow per day—a total of 140 quarts.

Some may be inclined to regard this as a very "tall" story. But there is, in fact, nothing new about music as an incentive to milk-yielding. In the Scottish Highlands milkers will often be heard singing or crooning over the milking pail, and with the definite object indicated. Readers of Mr. Thomas Hardy's remarkable story, *Tess*, will remember how dairy-maids at Talbothays farm, To among them, used to sing popular a during the milking, in order to induce the cows to yield the milk they pos d, and we may be sure that Mr. Hardy wrote of what he had actually seen and heard in his native Dorsetshire.

Of course, we all know that many animals are susceptible to music. travelers in the East tell us that drivers en courage their weary camels by sing ng to them, and the lanky beasts swing along refreshed at the sound. Mice and spiders can be easily attracted by music, and in the Arctic regions it is frequently used as a "charm" by the seal hunters. In Southey's *Commonplace Book* we read of certain wealthy nobleman who, once a month, regaled his horses with a concert of orchestral music performed by his private band. That horses are agreeably affected in this way is noted by Shakespeare's Lorenzo in well-known lines.

The proprietor of a traveling menagerie once assured me that when h band is away the animals will often sull fret, and do not recover their spirits they hear the music again. Most o have had the opportunity of obser how dogs behave under music. Some remain quite impassive; others will at a violin and remain heedless of piano. One dog will tolerate anything music in a minor key; another will protest in dismal ululations in a Scotch reel is played. An eminent living pianist is said to have a dog which listens attentively to Opus 19 of Dussek until the forty-eighth bar is reached, when the discord at that point sends it yelping to a hiding place under chair or table.

## THE BACH FESTIVAL AT BETHLEHEM, PA.

THE eighth Bach Festival was held at Lehigh University, Bethlehem, Pa., recently, with music lovers in attendance from fourteen states and several foreign countries. The Bethlehem Bach Choir, under Dr. J. Fred Wolle, Conductor, rendered the *St. Matthew Passion* and the *Mass in B Minor*. Nearly 350 singers took part. Including 215 members of the Bach Choir, who have studied the music of Bach for many years and a children's chorus of 100, who joined in the beautiful chorales, in which the audience also rose and took part. The solo parts were sung by Miss Grace Kerns, Mrs. Florence Mulford Hunt, Mrs. Margaret Adsit Farrell, Nicholas Douty, Horatio Connell, and Edmund A. Jahn. Forty members of the Philadelphia Orchestra assisted. Each session of the festival was announced by the trombone choir, which played chorales from the lofty tower of Packer Memorial Church, overlooking the University campus. The Bach movement in this country was started by Dr. Wolle in Bethlehem fifteen years ago, and has been marked by notable presentations in 1900, 1901, 1905, 1904, 1905 and 1912. While there is a great interest in Bach in Germany, no such elaborate festivals are held there as take place in the Bethlehems. The two massive works sung here at this festival were first rendered in their entirety in Bethlehem. The *Mass* has been sung by the Choir a half dozen times, so that despite its great technical difficulty, the singers here give it with an understanding and a degree of perfection that is remarkable.



## Music Lovers' Digest

The Best in Musical Literature from Everywhere

### Accompanists must Transpose

THE professional accompanist should be able to transpose. Of course to transpose at sight some of the modern French and German songs, used so much now would be an impossibility. It is hardly to be expected of the average accompanist, that he would qualify himself to transpose long songs, full of modulations. This would require an expert harmonist and much routine. But the accompanist is often asked to transpose songs for singers for whom he plays. In many cases the singer is indisposed, has a cold, or for some other reason thinks another key fits better, and the accompanist ought to be able to transpose an ordinary song. This is very useful in church choir work, when, by transposing an anthem, the effect is sometimes saved, and when the voices harmonize better in one key than in another. A soprano in a certain choir came to church with a bad cold, and the anthem announced was followed by a chorus beginning on the same note with which the solo ended. The soprano was then startled to find that she could not sing well with the solo until she dropped half tone too low. The organist became immediately noticed, and ended with her in the key into which the end gone, and immediately went on with the anthem, thereby saving a bad break.—CHARLES GILBERT SPROSS in an address before the *New York Music Teachers' Association*.

### Lowell Mason on Orlando Di Lasso

THE fame of Orlando di Lasso rests very much on his connection with David (good company), and his psalms are studied as affording one of the finest examples of counterpoint, or four-part voice-writing that can be found in this respect, these old masters have not been surpassed by any who have followed them; indeed, some of the best theorists have told me that no one can equal the Haydn and his followers have made great advances in all that belongs to instrumental music, but the capabilities of the voice, it would seem, were thoroughly understood by the old composers. As Bach carried instrumental music to perfection, so Palestrina, Orlando di Lasso and others worked out the full power of vocal four-part writing.

An anecdote shall close this communication. When in Munich, we had the pleasure of an interview with Professor Dehn, one of the most learned musicians in Germany. Professor Dehn is the librarian of the musical department of the royal library, and, as he was showing us the double and scarce old books, he came to the Psalms of Orlando di Lasso's Psalms. Wishing to show a decided opinion, and not being able to speak much English, he took the volume into his hand, and touching me on the cheek, gave them a very intelligible and affectionate kiss! Professor Dehn has edited a new edition of some of Orlando di Lasso's best works.—LOWELL MASON, *Musical Letters from Abroad*," written in 1853.

### The Democracy of Music

Music is essentially communistic. The "unchartered freedom" of the common air divides its wealth without partiality among all who have the power to receive and enjoy. It does not even require the light of day or of living, nor the faculty of sight, to convey its benison to ears attent. The "still small" carries its message to mind and heart with often an added freight of meaning. The visual arts have somewhat aristocratic limitations, though they, too, are vested with a democratic suffrage of the Athenian kind. But music has all times, places and peoples for its own. This noble art teaches the indispensable social principle of liberty with law. The laws of musical sound are exact and imperative. The loftiest genius that seems at times to make new laws for the art, is, nevertheless, subject to their sway. Yet in either unconscious or conscientious obedience to them, the most original and inspired of artists find the freest forms of sound are an available aid to ordered freedom. They are wings, not chains.—JOHN HARRISON FOWARDS in *"God and Music"* (Baker & Taylor Co.).

### How Grieg "Improvised" a Conductor's Baton

AN amusing—but to Grieg annoying—incident in a Paris concert hall is related in a letter dated December 14, 1889. It would perhaps not have occurred could Grieg have foreseen that it is possible to conduct an orchestra perfectly well without a baton, as Wassily Safonoff has shown. "The effect of the concert was peculiar and grand in every way," he wrote to Beyer. "I was kindly received, but when the time came for conducting the orchestra no baton was to be found—servants are idiots everywhere; so, after waiting a moment I left the conductor's platform. Finally the brute brought a stick about as long as myself, but fortunately as thin as a reed. I did what you too would have done—with furious mien, and in spite of vigorous protests on the part of the servant, I broke off a piece, threw the rest into a corner, and then returned to the platform and rapped attention for the *Autumn* overture. This episode you will not find mentioned in any criticisms, so you can have it as a piece of private information."—From *"Grieg and His Music,"* by H. T. FINCK, published by the John Lane Co.

### The Bards in Irish Musical History

YOU must remember that there was a time when it was as much as one's life was worth to recite or sing the ballads of Ireland, and Elizabeth issued an edict that all harpers were to be hanged wherever taken and their instruments destroyed. Because of this foolish and bigoted order the old harps themselves became very rare, and I believe the last specimen to be seen, carried by a wandering singer in 1810 or so, was afterwards lost.

"Of course, it was not for nothing that the bards were hated. They were scholars as well as singers, and their wit and satire were feared in times of political troubles. A story is told of one poor unoffending bard who was pursued to his home and cheerfully cast over a cliff by the soldiery. As if that was not enough, 'Sing one of your verses for us now?' said they to him, to get even for his satires at their expense.

"But the bards were not always a blessing to Ireland. Previous to the seventh century they went about in bands levying tribute, a lawless lot. They carried a sizable metal kettle for the tribute to be put into, enough to scare any worthy man with expenses of his own. And if the man did not give, the bards would go about through the country singing satirical songs to put him to shame before his neighbors.

"At last the people made a complaint and the High King of Ireland called together a conference. He would have put them under the ban entirely, if Saint Colum Cille had not interfered. It was settled that the chiefs should each retain a court poet. Thus their vagabondage ended, and they were put in the position of professors in the regularly subsidized bardic colleges. These colleges grew at last to be as powerful as religious institutions, and the bards had as high privileges as the ecclesiastical fathers. Carolan, who was called the last of the bards, was a composer and played and sang his own compositions and poems on festive occasions.—Mrs. A. A. T. CRAIG in *Musical America* (New York).

### The American Woman in Opera

TWENTY-FIVE years from now you will know more about music in America, and will appreciate it more. And your women will come forward faster than your men. Why? Because a woman works harder at what she does than a man. A man will do only enough to pass muster, only enough to gain the pat on the back, to be told he is all right; but the woman will work harder than that, and won't be content to stop where the man does. Her capacity for work is greater than the man's—and in this she is helped too by her natural temperament. She is not so easily satisfied with conditions as the man, nor so easy-going. She, more than he, appreciates that hard work, very hard work, is one of the many prices one pays for success—why, she is more willing to pay that price than he is.

"And so the American woman will arrive quicker on your operatic stage than the man. You will have great American sopranos and contraltos long before you will have great tenors and baritones.

Fortunate, indeed, it is for America that opera is fashionable here; for fashion pays as the world may be assured for the best in music to come to your shores. Without the help that fashion gives with its wealth there would be little hope for the eventual musical growth of this country; for you must learn—you are young yet as a country—and that which the Old World sends must teach you.—IGNACIO CARRAO in the *American Sunday Magazine* (New York).

### How a French Master Learned to Concentrate

THE following interesting anecdote has been related of Etienne Nicolas Méhul, the French composer of the eighteenth century, which illustrates how he owed most of his success to concentration. When Méhul was engaged to compose his first opera, he was only twenty years of age, but not too young to know the value, and feel the desire, of professional fame. Intimately acquainted with M. Senior, Lieutenant of the Police, who took great interest in his welfare, he, one day, in reply to his friendly profession, said: "Well, sir, since you do me the honor to entertain so sincere a friendship for me, shall I ask of you a favor?" "Certainly. What?" "My years are yet few; but boy as I am, I am anxious for the reputation of a good composer; and could now obtain it, had I fair play." "Fair play? How do you mean?" "Why, sir, they have given me an opera to set, which must be finished by a certain day—but how? I am so continually beset by idle visitors, that I cannot get an hour to myself. Have then the goodness to shut me up in the Bastille till it is done." "No; I cannot have the goodness to do that." "Then I must be my own gaoler," replied Méhul; and, hurrying home, never stirred out, nor saw a single acquaintance, till the opera was completed.—F. H. S. in the *Musical Observer* (London).


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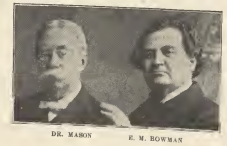
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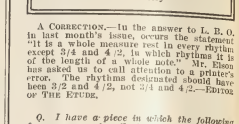
By LOUIS C. ELSON

Professor of Theory at the New England Conservatory

A CORRECTION.—In the answer to L. B. O. in last month's issue, occurs the statement "it is a whole measure rest in every rhythm except 3/4 and 4/2, in which rhythms it is the length of a whole note." Mr. Elson has asked us to call attention to a printer's error. The rhythms designated should have been 3/2 and 4/2, not 3/4 and 4/2.—EDITOR OF THE ETUDE.

*Q. I have a piece in which the following figure appears in all the first section. Will you kindly tell me whether the bass note should be played with the first of the three thirty-second notes (embellishment notes), or does it come with the principal note?*

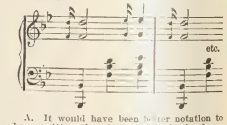
No. 1.



A. Something would depend upon the context, but I should say play the first of the three small thirty-seconds with the bass-note each time.

*Q. When one-sixteenth grace note precedes a half note or a quarter note the grace note having no mark through the stem) would the bass be played with the grace note or with the principal note?* F. W.

No. 2.




A. It would have been better notation to have written the above sixteenth chords as short grace-notes, eighth-notes with a diagonal stroke through their stems, but they must be played as grace-notes all the same. Strike them with the bass-note and immediately repeat the chord, accenting it. This mode of playing is called "en batterie," and has been very much used by Liszt.

*Q. I understand that many people in sight-reading commit or grasp several measures at a time so that in turning the page it may be turned four or five measures before the playing the final measure on the page. Is this so?*—SCOTCH READER.

A. It is well to commit to memory the passages at the turn of the leaf, but it is scarcely necessary to a good reader, who is able to grasp two or three measures at a glance. In sight-reading (a prima vista) it would, of course, be impossible to memorize such passages.

*Q. What do singers mean when they speak of "attack?"*—E. J.

A. They mean the clear beginning of the first note of each phrase. Often the vocalist does not strike this purely, but slides up (or down) to the true pitch. Some teachers also use the term to signify the "glottis stroke," in which the tone is all prepared, the breath-column pressing for release, but the glottis closed. It is suddenly opened and the tone begins with some emphasis. This "coup de la glotte" is somewhat over-done by poor vocalists, and it often results in a poor and hard tone. Carnso says of "attack" that

"In general this may be described as the relative position of the throat and tongue and the quality of voice as the tone is begun." He believes in the full opening of the throat, and at the same time opening the sides of the mouth, dropping the chin well, to assist the full opening of the throat. In taking the high notes he thinks it well to open the mouth a little wider than usual. He believes in having the throat well open *before* uttering the syllable, thus avoiding the Glottis stroke.

*Q. Will you kindly tell me the difference between tremolo and vibrato?*—A. P. R.

A. The definition is not altogether easy, but the vocal tremolo is an exaggerated vibrato, to be used only in moments of great anguish or agitation. The vibrato, on the contrary, is that gentler undulation of tone which is more constantly present in all expressive singing. Yet the vibrato is not in high favor in America, England or Germany, as it is in France and Italy. It is much prized, and many eminent vocalists employ it constantly in those countries. I have heard some singers in Naples, Rome, Milan and Paris, whose methods seemed to have the ague, yet were the public applauded them vehemently.

*Q. What is the scientific distinction between sound and noise?*—G. M. T.

A. This question seems wrongly worded. Everything that can be heard is Sound. Consequently Noise is a species of Sound. But if we change the query into, "What is the difference between Tone and Noise?" the answer can readily be given. Tone is regular vibration, becoming audible at 16 vibrations a second, and having a higher pitch as the vibrations grow quicker. Noise is irregular vibration, changing the speed of its vibrations very quickly and continuously. Some persons imagine that if the vibrations are very sudden, explosive, or short a noise is a result. This is however not the case, for a knock upon a bar of wood, in a Xylophone, for example, gives a tone, and a little over three centuries ago the Duke of Alva had a set of eight cannon which shot a diatonic scale.

*Q. What were the Mysteries and Moralities, Miracle-plays, etc. Is there any music connected with them?*—C. B. G.

A. In the Middle Ages the Church prohibited any laymen from reading the Bible, lest he should wrest the Scriptures to his own destruction, through misunderstanding them. The Scriptures were explained to the laity by the priests. Many of their flock could not read and could not understand a subtle analysis. Therefore it was deemed advisable sometimes to teach them the Scriptural lessons by dramatic representations. Also lessons in morality and piety were taught by the same means. Mysteries and Moralities would attempt the last-named task, while Miracle plays would generally present some miracle spoken of in the Bible.

Music was connected with all of these, both solo chanting and chorus work. It seems odd to learn how intense the feelings of the audiences of these simple plays often became, and also how crude means failed to inculcate the moral. Thus in a Miracle-play of "Adam and Eve," the primal pair were dressed in silks and satins *before* the fall, but clothed in rags *after* it. This may not have been strictly according to the Biblical version, but it served well to convey to the humble audience the punishment of sin.

In these old plays the spy of the imps and devils was often somewhat higher than that of other actors or singers, since they ran some risk of receiving a few missiles from the hands of the excited audience.

It is on record of one of the Miracle-plays relating to the Passion, that when Judas went out and hanged himself, the public refused to allow him to be cut down, mobbing those who attempted to do so, and causing the death of the innocent actor.

Attempts have recently been made to place such plays upon the modern stage, and "Everyman," because of its quaint flavor, has had a decided success. William FitzStephen (the old English writer) speaks of a monk of Canterbury who wrote many of these plays and died in 1191. Out of these primitive representations sprang the Oratorio, which was at first acted, exactly as the other Mysteries, Moralities and Miracle-plays had been.

*Q. Is it generally considered advisable to teach children simplified arrangements of difficult piano classics? Would not such a course tend to deaden the child as to the true nature of the composition?*—SISTER M.

A. I personally do not believe in such simplified versions. But there are many extracts that can be made from the masters that would not need simplification. The theme of the slow movement of Beethoven's Sonata Op. 14, No. 2, or the theme of Beethoven's *Andante Favori*, for example. Many such instances might be cited. While even the youngest pupil will find good classical music in the sonatinas of Kuhlau, or Clementi, and fine romantic works in Schumann's *Album for the Young* and in many of the piano works of Reinecke, Kuhlau, Jensen, etc.

*Q. Is it possible to express the relationship of the different keys so that one may perceive the inter-relation of all. For instance, C is related to F and G because there is only one additional accidental in each key. It is also related to C minor and A minor. Is there any means of finding out how it is related to the other keys and in what order?*—PUZZLED.

A. If one starts from C, the circle runs G, D, A, E, B, F-sharp or G-flat, D-flat, A-flat, E-flat, B-flat and F. You can readily draw such a diagram for yourself by writing these keys in a circle in the order named. Write the major keys outside the rim of the circle, and the relative minor keys inside.


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Jolly Jingles, Newton; Wake, Dolly, Wake, Rowe; Flower Song, Lange; Gladys Waltz, Ferris; Dancing Leaves, Connolly; Rowe, Rowe; Rainy Weather, Pearls; Twilight Strains, Engelmann; Garden of Thoughts, Holst; Contented Bird, Rowe; Moonlight on the Hudson, Wilson; Sweet Long Ago, Blake; Ripples of the Alsatian, Anderson; Shepard's Evening Song (4 hds.), Binke; Sunset on the Alps, Oesten; Polka De Concert, Bartlett; Chapel in the Forest, Jungman; Tin Soldiers, Rowe; Helmweh; Chiming Bells, Rowe; Blossoms, Engelmann; Valse, Fr. Chopin; Nelle's Dream of the Angels, Kyrter; Recollections, Morrison; Bell in the Valley, Wood; Shepard's Lullaby (left hd. alone), Henry; Cheer Up, Rowe; Solo, Eutli the Swing, Rowe; Spric; Then Don'll Remember Me (Bohemian Girl), Balfe.

*Pupils of Miss Charlotte Wilson Gregg.*

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*Pupils of Mr. Hugh A. Clarke.*

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*Pupils of Mr. Granville Commons.*

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*Pupils of D'A. Morel.*

Charge of the Uhlans (4 hds.), Bohm; Boy Scouts March, Bentley; Rippling Brooklet, Sunlight Schottische, Cherry Blossoms, Anthony; Water Nymph, Heins; In the Meadow, Lichner; Bells Ringing, Silvert; Love Fay, Wevits; Remember Me, Benkmann; Caprice Bohemienne, Leibfried; Sonata in D, Haydn; 2de Valse, Godard; Movement Perpetuel, Von Weber; Waltz in A Major, Chopin; Valse Fleurs, Ketterer; Menuet a l'antique, Paderewski; Le Cygne, Saint Saens; Gavotte, Grieg; Number Song, Romeo Gavotte (Violin), Bingue; Adoration (Violin), Borowski; Chanson du Berceau (Violin), Heuser.

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## ROOTING OUT MISTAKES.

BY CHARLES H. DEMOREST.

TEACHERS employ many and various ways of marking the pupil's music to indicate to that pupil that he or she must make a correction in time, fingering, wrongly read notes, etc. Young pupils up to the entrance of the third grade or even higher are very often negligent in observing the penciled criticisms and at the lesson following that at which the mistakes were pointed out, repeat the same faults. The wise and patient teacher will be able to discriminate between lack of a thorough understanding of the correction and an absolute lack of attempt at rectification, through carelessness of the pupil. For these careless ones I have tried the following method, and many a teacher will find satisfaction in the quick results achieved through its application.

If there is time (and there should be), first allow the pupil to play over the advanced section of the piece or study without interruption. This enables the teacher to take mental note of the mistakes made; some of these may be made by an exceedingly careless pupil for the first time, and others show wrong practice. The pupil is required to correct all mistakes of which he or she is cognizant, at the first going over. Thus the teacher is able to detect the faults which have occurred during the practice hours.

### SOLICIT SELF CRITICISM

Then ask the pupil to again play over the same passage or section, this time interrupting him with the criticisms. Here let me say that I never emphasize a mistake. When a correction is understood many a pupil will ask, "What did *I* play?" To such I answer that that should not be thought of. Sufficient it is that the mistake was made and the *right* note, time, fingering, etc., is what we are seeking.

For a wrongly fingered passage I write, "fingering," if a mistake in notes occurs I write the correction conspicuously as near the note as is possible. For example, the pupil plays "D," for "D sharp;" I write "D sharp" opposite the note or as near the proper place that the sharp should come as is possible, in some cases drawing a line from the correction to the note, if a mistake in time occurs, I first make sure that the pupil understands the correction and then, in as brief a way as possible, pencil a characteristic reminder. The limits of this article will not permit of a detailed explanation of this point.

When the section has been thoroughly gone over in this manner, perhaps it will contain a great number of penciled criticisms, according to the carelessness of the pupil. Now that the pupil may heed all these criticisms, and strive for an accurate rendition at the next lesson, I tell him that we shall erase all the penciled places which have been thoroughly corrected and of course we expect that it will be an entirely clean page. This impels concentration and a carefulness on the part of the pupil during practice hours, which not only saves time in the furtherance of his studies, but helps to form the first habits of self-reliance and independence, without which, no student may ever expect to become a successful musician.

## STOP RUSHING.

BY L. A. BUGBEE-DAVIS.

"MAKE haste slowly," is a very good quotation for the average pupil to take into mind and digest.

The mistaken notion that all beginners have, is to play fast, is far too prevalent, and exists among pupils anywhere between six and sixty years of age.

Piano students seem to have the false idea that unless their fingers are flying, no matter how clumsily, or slightly, they are not making any progress, and allow us to whisper softly, any impression. Mendelssohn once said, "Think more of your own progress than the opinions of others." It is also recorded anonymously that, "Any fool can play fast, but it takes a good musician to play slowly." Once more, to quote Chopin, "Every difficulty slurred over will be a ghost to disturb you later on."

All great minds run in the same channel, and only a little sound reasoning is needed to see the value of these quotations.

A teacher stands outside, so to speak, and experience proves that the moderate actioned pupils are the ones who make the most rapid progress. The impetuous, fly-away kind may deceive a few, and perhaps themselves, for a while, but in the end it is like the rocket, goes off with a noise and brilliancy, but comes down as a stick.

This American idea of rushing is carried into music study with as disastrous effect as in many other ways.

The teacher must try to convince the pupil at the start, that the science of music is a long, hard road, and can be traveled only with the greatest amount of patience and perseverance, or as Goethe has expressed it, "without haste, without rest."

Children are more easily managed than older pupils, for, as we all know, the child mind is more teachable and has less desire to make a startling impression with but little preparation.

An efficient teacher can be likened to a guidepost placed at the junction of many country roads. The post simply directs the traveler which road to follow to reach his destination. The traveler must use his own exertion in regard to speed and duration. If he chooses to sit constantly by the wayside, or rush into by-paths that seem more attractive, but lead to a tangled wilderness, then he has his freedom of choice; the road does not care, neither does the guidepost. As the post never leaves its position to forcefully carry the traveler along the right road, so with the teacher, he should never be disturbed over one self-willed pupil. Let him go, another always comes to fill his place, who is more of a credit to the instructions.

To quote once more, Meander has written, "merely to have learned how to learn is a great advance." We think it is safe to say a lesson most needed from pupil, and perhaps teacher, is moderation.

---

EXPRESSION is the evidence of emotion, a vivid representation of a certain meaning or feeling, and implies in music a style or manner which gives life and suggestive force to ideas and sentiment. Music, as a language of emotion, must be an emotion which has been intellectually conceived and prepared by the mind for utterance or reproduction.—ADOLPHE CARPE.



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### THE MEETING OF THE ROSES.

*The Queen Recites.*
"Roses, roses of every hue;
Fragrant, sweet will heaven's dew;
God placed thee here for our delight,
Thy lovely beauty a sweet respite
In the ceaseless hum of young and old,
For the fleeting rain-bow, and pot o' gold."

*The Roses Play.*
*To a Rosebud*.....PORTER STEELE
*Love and Roses* (waltz).....ROLFE
*Tournament of Roses*.....R. R. FORMAN
*Red Roses*.....C. W. KERN
*Ballet of Roses*.....P. RENARD
*A Rose Garden*.....H. REINHOLD
*American Beauty Waltz*.....W. N. STECKLEY

### THE MEETING OF THE PANSIES.

*The Queen Pansy Recites.*
"A rift of golden sunshine
Came shimmering thro' the trees,
And lay on earth's cold bosom,
A caprice of the breeze:
The purpling dusk enwreathed it,
An angel flitting by,
Bent a loving glance upon it,
Left the reflex of her eye.
And, sorrow watching sadly,
Sombre stoled maidest soughing leaves,
Felt her heart grow light with gladness
Felt from pain a sweet surcease—
As she stooped to pick yon flow'ret
Plucked instead, a sweet heartsease."

*The Pansies Play.*
*Dance of the Pansies*.....LINDSEY
*Johnny-Jump-Up*.....BUGBEE

### THE MEETING OF THE CHRYSANTHEMUMS.

*The Queen Chrysanthemum Recites.*
"A bevy of frolicsome snow-flakes
Becalmed on an autumn day.
Nestled and nodded together,
In wondrous disarray;
Till an ardent beam
From the dazzling sun,
Kissed and caressed them, one by one;
Some blushed, some paled,
Some in reckless glee,
Fluttered about triumphantly;
Down, down, they drifted
To mother earth.
Who welcomed all in silent mirth—
As she vowed ere another day's begun,
All the world shall hail a chrysanthemum—"

*The Chrysanthemums Play.*
*Yellow Chrysanthemums*.....EBB

### THE MEETING OF THE VIOLETS.

*The Violets Play.*
*Violets*.....G. F. HAMER
*March Violets*.....C. REINECKE

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*The Brownies Play.*
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*Waltz of the Flower Fairies*...M. CROSBY
*When the Flowers Bloom*.....VON BLON

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At the end all the flowers gather on the stage and the teacher may select some suitable flower chorus for a fitting finale.

## HOW I GOT MY PUPILS TO COUNT ALOUD.

BY ELIZABETH C. COBB.

OF all the things that I tried to get pupils to do, counting aloud was the one where I felt I had failed the worst.

I had said, "Now please count aloud;" "It is best to count aloud;" "Try to remember to count aloud," all the way up to—"You have just *got* to count aloud if you ever expect to learn to play well."

All had excuses; they could not count and play at the same time; their former teacher counted for them, or used a metronome altogether. Finally I became like the man in the story. You remember he stood on London bridge and said, "This is the way to London bridge." I just said count at regular intervals, and had to keep it up at every lesson. I read articles on the importance of counting, but what I wanted was to make the pupils see the importance. At last I hit on this idea and it succeeded. At the regular monthly meeting of the history club I told all the pupils that I was going to keep an account of how many times I had to tell each one to count and read it out at the next meeting. The ones who got the fewest marks would receive a reward card. The pupils entered into the plan with zest, and quite a number had received no marks at the end of the month. I also tried this plan for fingering with great success, that being a weak point with nearly all pupils.

The plan could be carried out well for many other careless habits. It would be a good idea to make out a list of things such as scales, memory, theory, expression, etc., and devote a month during the term to each subject. It helps the teacher too to stress certain points, so as not to neglect one thing in emphasizing another, and thus grow one sided.


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# Half a Billion a Year for Music in America

### Some Surprising Statistics Given at Annual Dinner of the Philadelphia Music Teachers' Association

By JOHN C. FREUND

At the Annual Banquet of the Philadelphia Music Teachers' Association held on June Second, many distinguished guests addressed the Association at the end of the repast, among them Mr. John Luther Long, author of *Madama Butterfly*, and Mr. John C. Freund, publisher of *Musical America*. During his address Mr. Freund asked the members of the Association to give an estimate upon the amount of money spent for music each year in the United States. Several estimates were made, starting with ten million dollars. Mr. James Francis Cooke, President of the Philadelphia Music Teachers' Association, and editor of THE ETUDE, estimated $100,000,000.00. Mr. Theodore Presser protested that this was too high, but withdrew his protest when he learned that Mr. Freund intended to include all branches of musical endeavor and manufacture. Then Mr. Freund presented carefully revised figures indicating that our total annual expenditure for music in America was $583,000,000.00. This amount, he stated, approached the value of the cotton and hay crops, and was far in advance of our total national outlay for our navy and our army, with the postal receipts included. He also called attention to the fact that Europe could little afford to sneer at "commercialized America," since their expenditures for musical development compared with their expenditures for more material things were in most cases far less than those of the United States.

Mr. Freund's address was received with great applause. Incidentally he paid a glowing tribute to Mr. Theodore Presser (the founder of THE ETUDE, who was also one of the founders of the Philadelphia Music Teachers' Association, as well as the National Music Teachers' Association), declaring that Theodore Presser had done more to promote musical culture in America through carrying music to the homes of the people than any other man. This personal testimonial is published in THE ETUDE, at Mr. Freund's express request.

An editorial in the Philadelphia *Public Ledger* commenting upon the above facts is as follows:

According to statistics presented before the Philadelphia Music Teachers' Association at their annual banquet the music bill of Americans amounts to more than $583,500,000 a year. This sum is expended upon the production of that costly luxury, opera—of the grand, light or comic varieties—upon the maintenance of orchestras, the purchase of pianos, the payment of tuition fees in conservatories or for private instruction, and—neither last nor least—the increasingly significant item of the talking-machine records that delectably reproduce the singing of Caruso, Tetrazzini or Melba for the benefit of thousands who have never seen or heard *La Boheme* or *Lucia*.

There is perhaps no profession in which the rate of emolument is so variable as that of the teaching of music. A famous retired tenor is now getting $60 an hour in Paris. There are teachers in this country who are doing good and faithful work for an infinitesimal fraction of that sum. Geraldine Farrar got $10 for singing at a concert in Mechanics' Hall, Boston, in 1894. To-day, 120 times that amount for a single appearance would be nothing out of the ordinary.

America is the happy hunting ground of the foreign artist, of course. There were 140 applicants in England for a post as church organist that paid $250 a year. In the smaller churches the usual stipend is $100 to $200. Orchestral players in London get $10 to $30 weekly. In German opera houses male chorus singers receive $18.75 to $45 a month, and women, beginning at the same minimum, reach the maximum at $37.50. A musical census in Berlin showed that 26 per cent. of the musicians unattached to orchestras or opera houses were not getting $12.50 a month, and 45 per cent. did not reach $15 a month.

The best salaried player in the opera orchestra of Vienna gets $720 per annum, and the highest amount received by any member of the Royal Orchestra in Berlin is $1,250. Chorus singers in Paris average $300 a year. The maximum salary paid the prima donna or the heroic tenor is $1,500 or $1,000 a month, when in this country there are several singers who expect that much for one evening's work, and Caruso receives $2,500.

While Paderewski earned only $95,000 on his first tour of the United States, his second netted him $150,000 and his third $248,000. From $50,000 to $80,000 a year is received by the most popular singers as royalties upon their talking-machine records. Patti when she appeared in this country demanded and obtained $5,000 for each performance—always paid her in advance. That already venerable operetta, *The Merry Widow*, was a gold mine for its producers. Counting the sale of the scores, the gross receipts in less than two years in America were $3,694,000.

The great prizes of the musical profession have been awarded chiefly to foreigners. This has been the case to such an extent that American singers have gone abroad and changed their names and come back with a picturesque distorted spelling suggestive of La Scala or the Hofoper. We are beginning to learn that Americans, too, can sing and play, and deserve compensation equal to that of certain foreign artists. We are also learning that there are excellent teachers on this side of the Atlantic. In musical composition we arrived late, but we are making up for lost time. In short, we are developing our own school of music and musicians, and by its own manifest deserts and not merely from motives of national pride and patriotism it deserves to be supported.

The spirit of this editorial, however, seems to suggest that our startling national expenditure for music goes into the hands of foreign artists. This is by no means the case. Nor do Mr. Freund's statistics indicate that the patronage of music of the cheaper or less worthy kind, ragtime, low vaudeville, etc., figures to any great extent in his estimate. As the publisher and editor of *Musical America* and *The Music Trades*, papers devoted to gathering reliable news pertaining to the musical profession and to musical industries, he is in a position to secure dependable information upon this subject. Commenting upon the editorial in the *Public Ledger*, Mr. Freund says:

"The editorial in the *Public Ledger* totally misapprehends the value of the figures given, as well as their intent. If the figures show anything (and, by the bye, many of the items have just been practically confirmed by the Director of the Census in Washington) they mean that we are, in the first place, no longer open to the slur that we are merely a nation of dollar-hunters, but what is to my mind of far greater importance, that of the vast sum which we spend for music in all its forms, exclusive, as I said, of the musical comedies, more than one-half is spent for tuition and pianos, which, in a sense, means music in the homes. Now, while the figures that we spend for such purposes are great in themselves, they are comparatively nothing compared to what we spend at home—on our own teachers, on our own choirs, organists, orchestras, singers, players and instrumentalists. That is really the value of the figures that I have taken such great pains, and, I may say, to which I have given the experience of a lifetime, to produce."

At this dinner, the wall places used in combating the missed lesson evil were displayed to the members for the first time.

## BUSINESS CONDITIONS IN MUSIC.

BY ARTHUR W. SEDGWICK

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Am I charging a right amount for my lessons? Am I wearing myself out with a hoard of pupils at cheap rates when by better work, more study and more leisure I might make the same income and make myself happier by raising my rates to what I should receive?

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